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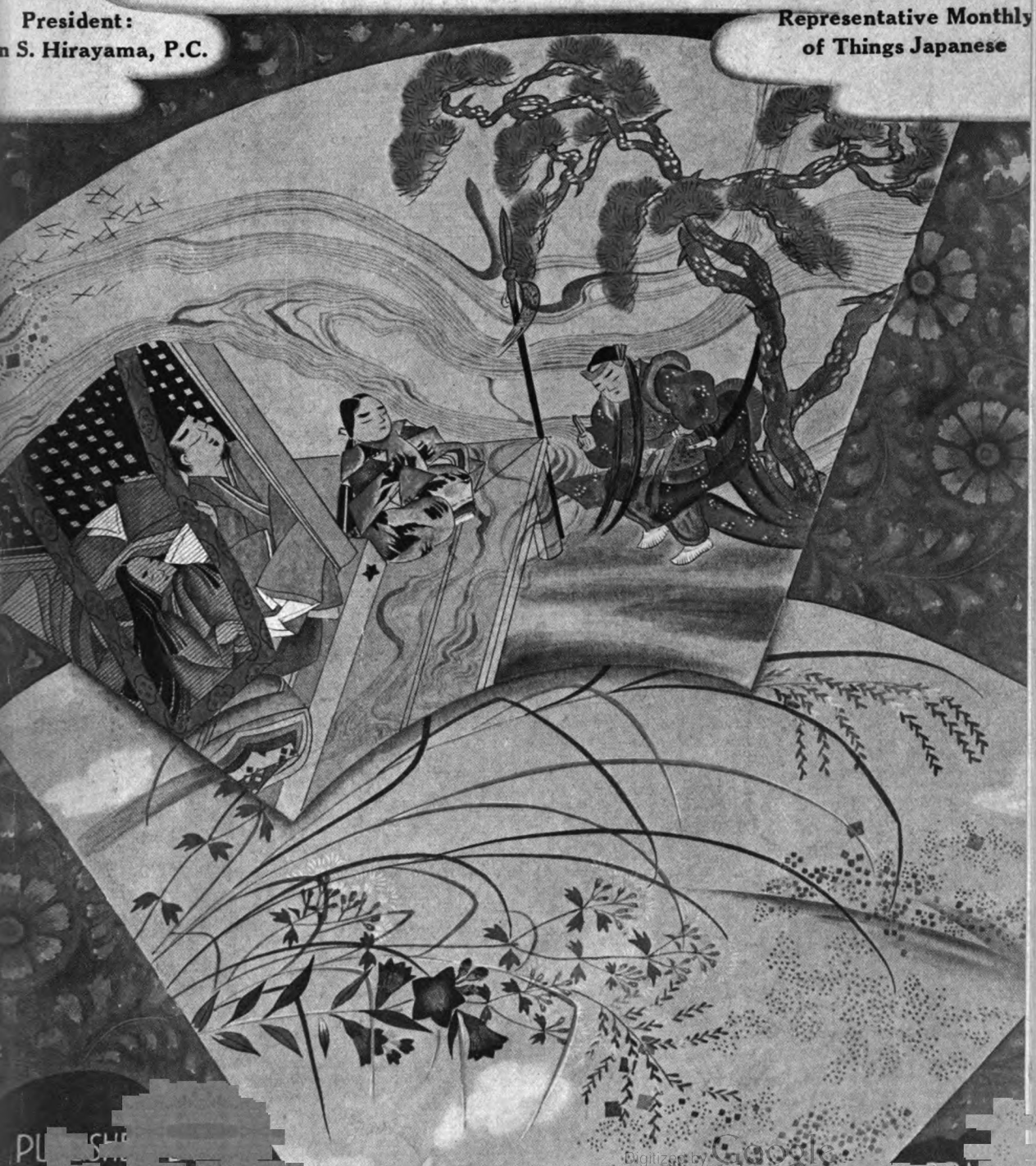

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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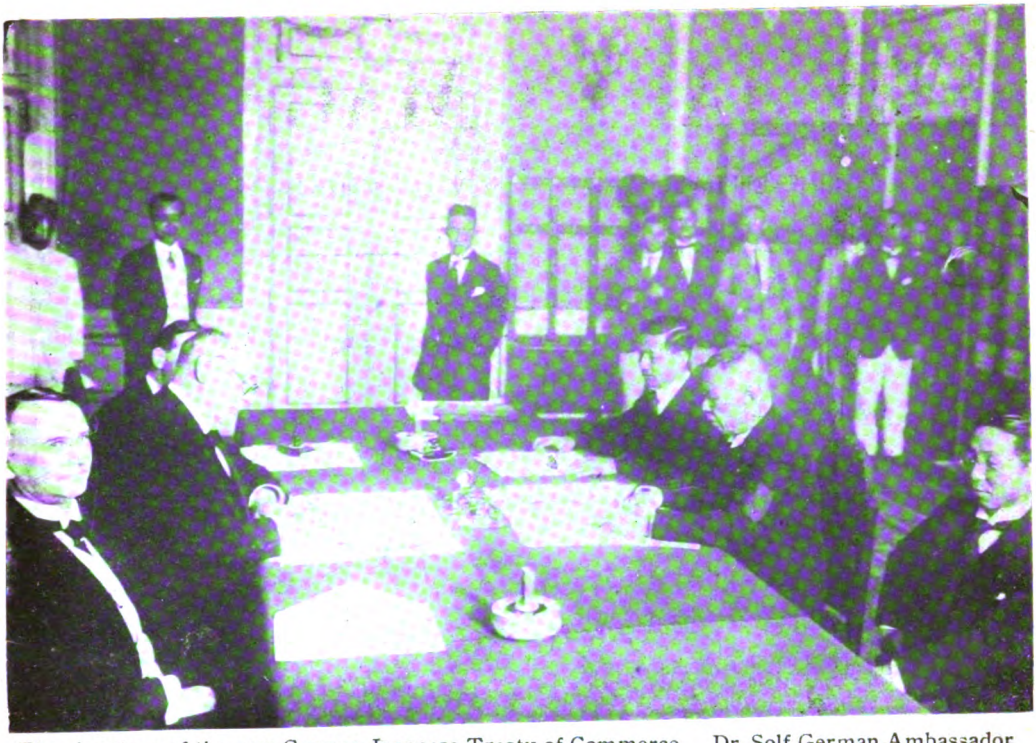

The signature of the new German-Japanese Treaty of Commerce. Dr. Solf German Ambassador and Premier Baron Tanaka (Foreign Minister pro. tem.) face each other across the table.

A party of the House of Representatives setting out on a tour of inspection. The noted Mr. Bukichi Miki is seen in the center.

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The new Ambassador to Japan from Brazil: M. A. de Brienne Feitosa.

Rumania's new Minister to Japan, M. Aurele Jean Vassiliu.

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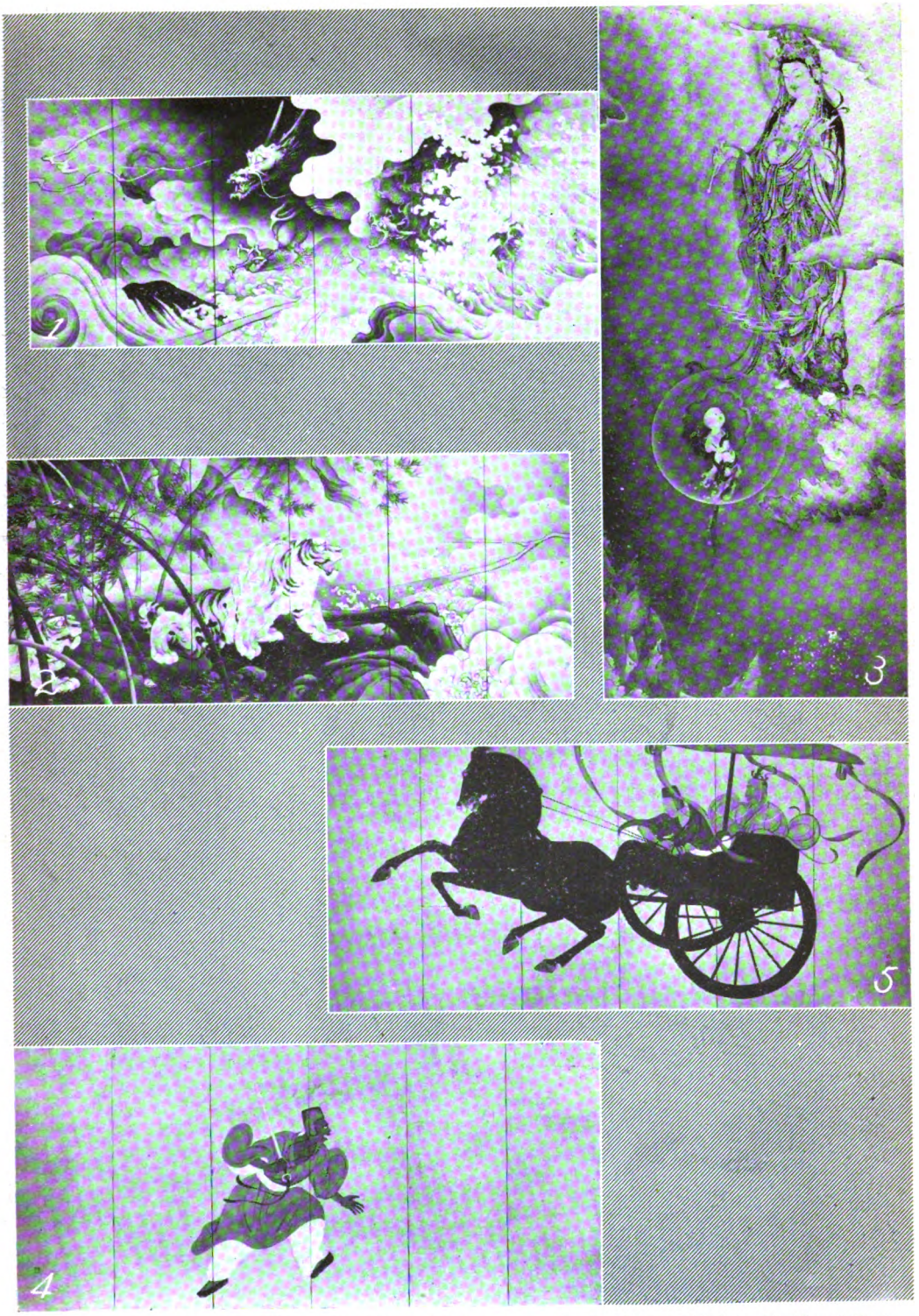

1. 2. The Dragon and the Tiger. By Gaho Hashimoto. 3. Goddess of Mercy. By Hogai Kano.
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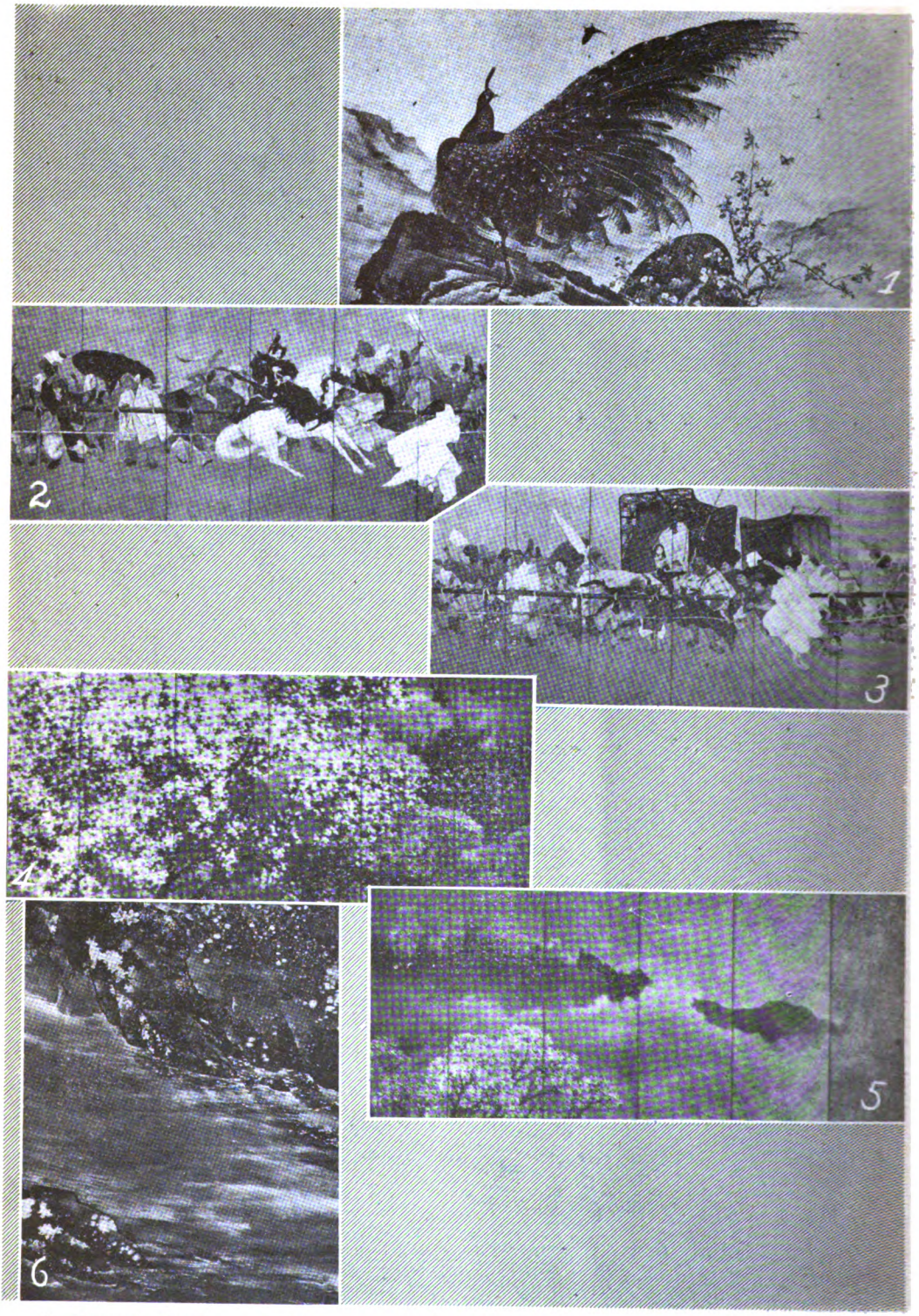

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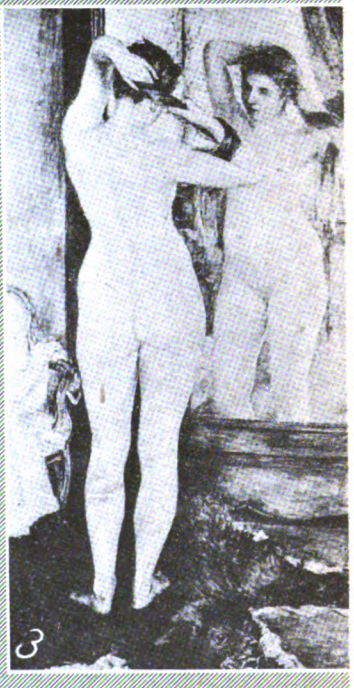

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XVII SEPTEMBER, 1927 No. 12

When Anglo-Japanese Trade Began

THREE hundred years have just elapsed since trade began between England and Japan, at Hirado in Nagasaki Prefecture, where the English House was established.

To commemorate this momentous event, a monument has been erected on the site of the English House, the undertaking having been inaugurated and carried out by British firms and individuals in or having relationships with Japan.

The monument was unveiled on May 28, with due ceremony, in the presence of the British Ambassador, Sir John Tilley, and Lady Tilley, and many distinguished British and Japanese.

Hirado is an island 6 miles from east to west and 24.4 miles from north to south. It faces the Matsuura Peninsula in the northern part of Kyushu, with the Hirado Strait between.

Trade began in early times between Hirado and Korea, and at about the same time with China, the island being accessibly situated for that purpose.

From western nations, a Portuguese vessel was the first to visit Hirado, in the 19th year of Temmon (1550). Spanish and Dutch ships followed.

This was observed by English traders, who began to turn their attention to the Far East, with the result that in 1600 the East India Company was organized.

England was looking for a chance for trade with Japan. At length, in April, 1611, upon the arrival at Java of the Clove belonging to the British merchant fleet, which left England in April, 1611, it was decided to send her to Japan.

The ship entered Hirado on May 5 in the 18th year of Keicho (June 22, 1613) after visiting South Pacific Islands.

On May 4, the day before she entered the port, Lord Matsuura of Hirado, accompanied by his grand son Takanobu, visited Captain John Saris on board the ship, which lay at anchor outside the harbour.

The Captain presented a letter from the King of England and asked him for help in arranging for the opening of trade with Japan. The lord readily consented and the next day had the ship towed into the harbour by sixty Japanese boats. William Adams, who was staying in Japan, visited Hirado on being informed of the arrival of the ship and consulted with Saris as to the means to be taken for obtaining the Japanese Government's permission for trade. Both visited the shogun at Sunpu. Saris submitted the letter of King James I and his presents, on which trade was permitted on specially advantageous terms.

At Hirado, it was decided after consultation to establish the English House

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there. The House was headed by Richard Cox and had a staff of seven Englishmen and three Japanese interpreters. Adams joined it, too, at the request of Saris.

After Saris left for England, Cox, at his orders, sent one of the staff to Sunpu and Yedo, to stay there for the object of trade, and another to Osaka for trading with Kyoto and Sakai, while another representative was appointed in Nagasaki. Trade was also tried with Korea. Raw silk and silk fabrics found the most active market here of the articles imported then, and some Southern products brought by the Englishmen had very little sale. Cox started Saris' plan for navigation to Siam and trading, which was successful and yielded handsome profits.

On July 22, in the first year of Genna (September 14, 1615), another English ship entered Hirado, carrying on board guns, iron, lead, pepper, etc. The captain having left Hirado on July 29, visited Sunpu, where he saw, on August 28, Tokugawa Iyeyasu, to whom he made gifts. He also sent one of the firm's staff to Yedo and made presents to the Shogun Tokugawa Hidetada.

On May 18 in the second year of Genna (July 1, 1616), another an English ship visited Hirado, following which still another entered from England on June 10. The latter had left England on the return of Saris and on his information of the opening of trade with Japan to the East India Company. She brought, therefore, many articles chosen by Saris specially for the Japanese market, including not a little Chinese raw silk and silk fabrics.

Tokugawa Hidetada had succeeded his father Iyeyasu as the second shogun. On July 25, Cox visited Yedo and had audience with the new shogun on August 1, offering congratulations to him and presenting gifts. He also made presents to the Ministers and other officials of the shogunate. He procured the shogun's permission to trade. But the conditions were different from when permission was obtained in the 18th year of Keicho and limited the places of trade to Hirado and Nagasaki, instead of trading in Yedo, Sunpu, Kyoto and Sakai also as previously. This restriction of English trade startled Cox, who on going to Uraga on his way back to Hirado re-visited Yedo and begged the Government through Adams to grant permission for free trade as before. But he was unsuccessful.

On July 11, the next year, an English ship again entered Hirado, on which Cox taking with him a letter from King James I, proceeded to Kyoto and had audience with the shogun on August 24. He appealed to the Ministers for the restoration of the former terms of the concession, but in vain. Previous to the Englishmen, the Dutch had been subjected to the restricted privilege. The Japanese Government's restrictions of trade with the Netherlands and England were induced by a suspicion held by it of Spain, whose missionaries were excluded from the country, and in order to prevent them from entering the interior in the disguise of traders, the Government prohibited all foreigners from staying in the interior. Another powerful reason was the movement made by the chief Japanese merchants interested directly in the foreign trade against the foreign merchants, as the latter's direct business with Japanese consumers was

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considered detrimental to their interests.

The Englishmen could not avoid commercial rivalry with the Dutchmen, in which they always stood in a disadvantageous position. Moreover, the English firms in Bantam, Batane and Siam were too pressed for their local trade to interested themselves directly in Japanese trade. In the circumstances, the English House could only maintain its trade position with difficulty. The rivalry was intensified by the Government's restriction of the sphere of trade of the foreign firms to Hirado, and it culminated in a contest in Hirado between the Englishmen and the Dutchmen. Pressure was more and more brought to bear by the latter upon the former. At this moment, Adams died of illness on April 26 in the sixth year of Genna (on May 26, 1620).

Adams was much favored by Tokugawa Iyeyasu and Tokugawa Hidetada, through whose influence, the Englishmen were granted better trade rights than any other foreigners. Of this, Cox and the other Englishmen were cognizant, and they believing in a way out of their predicament devised by Adams, counted much on it, when he died, which was a very unfortunate event for them as Cox wrote in a letter to the East India Company on December 1 in the sixth year of Genna.

On June 12, 1619, the Dutch-British Defence Treaty was concluded in London. This tended to modify the antagonism between the two in Hirado. Another trouble came, however, of Hirado being made a base of the allied squadron, for sailors of both countries often gave rise to affairs, which annoyed the English and Dutch traders. Cox's Diary and th British Commander-in-Chief's and other officers' letters give accounts of the extremely loose conduct of the sailors.

The Dutch-British treaty did not last long, and in August, 1622, news was received in Hirado of an order to dissolve the United Squadron. This had as an outcome the decision to close up the English House in Japan in May, 1623. As soon as this order was given to Cox, he quickly settled affairs. He took leave of Lord Matsuura and his chief retainers, who were given ample presents by him. He had a parting feast with about 100 friends in Hirado. On November 13, in the 9th year of Genna (January 3, 1624), he left Hirado for Batavia. This ended English trade in Hirado.

The English House at Hirado was an imposing building and added much to the appearance of the place. The first building cost £560. Later, in the 6th year of Genna, a new building was erected on a new lot of ground. Warehouses and cemetery also were constructed. The work of construction began in December in the 6th year of Genna and was completed in the middle of May the next year. It gave employment to 50 carpenters and 245 coolies daily for a time. The completion of the buildings was celebrated in the beginning of May, when the family of Lord Matsuura and many of his chief retainers were invited to a feast. When Cox was leaving the place in the 9th year of Genna, the keeping of the buildings was entrusted to the Lord, as it was expected to use them again on the resumption of business.

In the first year of Kanyei (1624), however, the building began to tumble down, its garden being overgrown with grass. In the 4th year of the era, it was said to have been transferred to a Dutchman. Since then, nothing was recorded of it and to-day no traces remain.

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The Japanese and the Outer World

By Shujiro Watanabe

PART I

Intercourse Between Japan and Europe and America

SECTION A

GENERAL OBSERVATIONS

CHAPTER II

SUMMARY OF COMMUNICATION

(1) *Japan known to Europeans for the first time.*

In ancient times intercourse between East and West was by no means so simple affair as it is now. Europeans were quite unaware of the existence of a country called Nihon or Japan in the extreme east of Asia until the Kamakura epoch (end of the thirteenth century), only six hundred years ago, when Marco Polo, a Venetian, first announced it. He travelled through Central Asia and Tartary, and, after spending seventeen years in China, returned to Europe by way of the Indian Ocean.

"Zipangu,"[1] says Marco Polo in his *Oriental Travels*,[2] "is an island in the eastern ocean, situated at the distanec of about fifteen hundred miles (probably Chinese miles or *li* are intended, the actual distance being about five hundred English miles) from the main-land, or coast of Manji (Manchuria). It is of considerable size; its inhabitants have fair complexions, are well made, and are civilized in their manners. Their religion is the worship of idols. They are independent of every foreign power, and governed only by their own kings. They have gold in the greatest abundance, its sources being inexhaustible, but as the king does not allow of its being exported, few merchants visit the country, nor is it frequented by much shipping from other parts. To this circumstance we are to attribute the extraordinary richness of the sovereign's palace as we are told by those who have access to the place. The entire roof is covered with a plating of gold, in the same mnner as we cover houses, or more properly churches, with lead. The ceilings of the halls are of the same precious metal; many of the apartments have small tables of pure gold, of considerable thickness; and the windows also have

1. Also written Zipancri, Zipugua, Gipangri (Itarian), Zipangri (French), Cipsngo (German), Giapon (English), Gepon, Jihpun and Jipen-koue &c. in various editions and translations of Marco Polo's works and in geographies and maps. As already stated it is derived from the corrupt pronunciation of the modern Chinese word Zihpen-kuo, which denotes country of Nihon or Nippon.

2. From the English translation of Marsden, annotated by Thomas Wright, (London, 1888), somewhat epitomized.

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golden ornaments. So vast, indeed, are the richness of the palace, that it is impossible to convey an idea of them. In this island there are pearls also, in large quantities, of a red (pink) colour, round in shape, and of great size, equal in value to, or even exceeding that of the white pearls. There is also found a number of precious stones.

"Of so great celebrity was the wealth of this island, that a desire was excited in the breast of the great Khan Kublai,[1] now reigning, to make the conquest of it, and to annex it to his dominions. In order to effect this, he fitted out a numerous fleet, and embarked a large body of troops, under the command of two of his principal officers, one of whom was named Abbacatan, and the other Vonsancin. The expedition sailed from the ports of Zai-tun and Kin-sai, and, crossing the intermediate sea, reached the island in safety; but they were unable to gain possession of any city or fortified place, with the exception of one only.

"It happened, after some time, that a north wind began to blow with great force, and the ships of the Tartars,[2] which lay near the shore of the island, were driven foul of each other. The other ships, which, not being so near to the land, did not suffer from the storm, and in which the two chiefs were embarked, together with the principal officers, directed their course homewards, and returned to the grand Khan. Those of the Tartars who remained upon the island where they were wrecked, and who amounted to about thirty thousand men, having neither arms nor provisions, expected nothing less than to become captives or to perish. These events took place in the course of the year 1264"[3]

Marco Polo's description of Japan, which was possibly compiled from what he was told by the Mongols, is more or less exaggerated, but it agrees in the main with the facts and with what is stated in Japanese and Chinese histories.[4] His account greatly excited the wonder and interest of Europeans, although, we are told, people scarcely belived it. It was two hundred years after Marco Polo's time that Christopher Columbus was inspired by his constant study of the former's travels to undertake his western voyage of discovery, confidently expecting to reach by that route, as Toscanelli, the Florentine astronomer, assured him he would do,[5] the Zipangu of Marce Polo. For Zipangu he sedulously enquired throughout the archipelago, which he called the West Indies and the natives Indians, deeming these islands, when

1. Or Kubilai Khan (忽必烈汗.)
2. 韃靼.
3. The date 1264 is, as noted by Marsden, obviously an error; it should be 1281, the 4th y. of Genko. Before and after that year Mongol invaders were despatched to Kyushu, but not in 1264, nor were they so numerous as in 1281.
4. George Collingridge in the *Report of the Royal Geographical Society* (London) for 1874, stated his belief that Zipangu was not Japan but Java. But Marco Polo's account agrees for the most part with the former hypothesis, especially in all relating to the situation of the island and the Mongol invasion. In his *Travels*, moreover, a distant account is given of Java, which may be taken as a positive proof that Zipangu represents Japan and not Java.
5. Hildreth's *Japan as It Was and Is:* Bancroft's *History of the United States.*

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he reached them in 1492 (end of the Ashikaga Bakufu), a part of India[1] and also along the southern and western shores of the Caribbean Sea.

It is probable that nearly a thousand years before the discovery of America by Columbus, some Asiatics crossed the Pacific Ocean and settled in that continent in the part now called Mexico;[2] and there is also a theory that there were Europeans who discovered America before Columbus. In Chinese history[3] there is an interesting story to the effect that in 499 A.D. Keisin (or Huisheng) a Buddhist priest of Fuso (modern Chinese pronunciation Fusang) to which Buddhism had been introduced in 458, journeyed to a land which lay about 20,000 *li* (8,300 English miles)[4] east of China. After the French writer Bacie first set forth his views on the question in 1753, Gignay and several authors followed in agreement, and finally, in 1885, Byning published his work *An Inglorious Columbus*, in which his theory was so clearly proved that his opponents were unable to shake it. Japan also was sometimes called Fuso by the ancient literati, probably owing to its being supposed to be identical with the country mentioned in the book referred to above. This identification is, however, of doubtful correctness, for the description of Fuso would not apply to Japan.

Be that as it may, there is clear evidence that Japanese and other Asiatics had been in America before it was discovered by Europeans; and that there was intercourse at an early date between Asia and America, is acknowledged both by European and American authorities.[5]

---

1. In Toscanelli's map, the Latin original of which was published in Florence in 1490. a few years before Columbus's discovery of America, Gipangu, a large group of islands, is placed directly west from Africa on the other side of a great ocean, where the American continent lies in reality. To the west of Gipangu is Manji (Manchuria), on the north the Eastern Indian Ocean, and, some distance ot the south-west, Java and other islands large and small. In Martin Behaim's map, published in Germany in 1492, shortly before the discovery, the Cipango group is located in the position of Mexico and the United States, while Java and other countries are placed in an almost similar manner to that in Toscanelli's. It is therefore probable that Columbus thought that Zipangu was a large country lying far west from Africa, namely to the east of India. Patton mentions in his *Modern History* (a portion of *The History of the World:* Philadelphia, 1887) that Columbus is said to have written a letter addressed to the ruler of Japan, and that this letter was sent to the island of Cuba. Toscanelli's map is said to be the oldest extant in which Japan is mentioned. Some writers (e.g. F.L. Hawks, author of *Narrative* of *the Expedition of the American Squadron to the China Seas and Japan:* Washington, 1856, and others) say that Marco Polo made a map of Japan, but this is not authentic. In the old map of the world drawn by Manro, 1459, and engraved in Portugal, 1549, which is kept in the Guildhall, London and which the present auther has examined, Japan is not mentioned. Comparison should be made with the map constructed by the Portuguese, 1568, in the next section.

2. See Chap. XII.

3. See *Liang Shi* (梁史), "Part of Eastern Countries," *Tushuchuchen* (圖書集成), "Part of Foreign Countries," and *Uenhsien-tounkao* (文獻通考; French translation was published in Geneva, 1876-83).

4. 1 Chinese *li*=⅛ Japanese *ri*; 1 Japanese ri=2½ English miles. But the real meaning here is merely a great many miles.

5. See Chap. XII.

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There were also, apparently, early communications between Japan and India through China or Korea, chiefly through the influence of Buddhism; communications between Europe and India are said to have been opened up at so early a date as 471 of the Zimmu era[1] or 190 B.C. which was the year in which the Romans first entered Asia; and in 641 of the Zimmu era or 20 B.C. an Indian king sent an envoy to Rome. One writer states that Europeans ffrst went to central Asia when, in 126 A.D., the mariner's compass was first introduced into Italy from China, where it had been invented in an earlier age.

Communications between China and Rome were, according to Chinese history, first opened at the time of the After-Kan (modern corrupt Chinese pronunciation Han) dynasty in China, or the middle of the second century, and the invasion of the Roman Empire by the Kyodo or Huns (Hiungnu)[2] began in the time of the Sin (Tsin) dynasty, or the fourth century. When Rome was at the height of her prosperity the Emperor Butei (Wu-ti) of the After-Han dynasty ordered one of his generals to invade Taien (Tayuang),[3] far to the west of China, which is presumed to be the country now called Arabia, and thence to bring back some of its celebrated horses. After that trade was carried on between those regions and the western part of China. It was then that Tohosak (Tungfangshuo)[4] wrote his book on the northern sea of ice. His contemporaries and descendants thought his statements nonsense, and no enquiries were made until, more than seventeen hundred years later, the Emperor Koki (Kanhi) of the Tsins dynasty questioned the Russian ambassador on the point, learnt the truth for the first time, and marvelled at the perspicacity of the ancient writer. In *Go-Kan Jo*, or the history of the Afetr-Han dynasty, a minute account is given of Taisin (Ta-Tsin),[5] which, from the details supplied, is supposed to be Rome. From the statement made in the history that the king of Rome intended to send an envoy to China, it is inferred that in the time of Caracalla (211-17) China was already known to Europe. It is also mentioned that in 166 Anton, King of Taisin, sent an envoy with gifts to the emperor of China, this being the first intercourse between the two countries. Anton is supposed to be Marcus Aurelius Antoninus, for the date given corresponds to his reign. And it is clear that in the third century the Romans resorted to Annam and Canton from time to time for trading purposes, long before Amoy was opened to Portuguese and other European commerce at the beginning of the sixteenth century.

---

1. Counted from the year of the first Japanese Emperor Zimmu Tenno's ascending the throne. The first year of the Christian era corresponds to 660 of the Zimmu era. Some chroniclers say that some 120 years should be reduced from the Zimmu era.
2. 匈奴.
3. 大宛.
4. 東方朔.
5. 太秦.

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The ferocious Huns, a people of Mongolian race, who dwelt in Central Asia on the north-west frontier of China made frequent inroads into China from the first centnry onwards, finally swallowed it up altogether, and after the fourth century invaded the southeastern portions of Europe and the northern coast of Africa. At length, in 895, they founded the kingdom of Hungary, and some of them settled down in Turkey. Their power was so great that they conquered vast regions in Asia and some part of Europe, though defeated early in the ninth century by Charlemagne. Among the people of these countries just mentioned the descendants of the Hiungnu can easily be traced, for their manners and customs differ from those of the pure Europeans.

In the reign of the Emperor Justinian, or about 530, the Roman Empire demanded an immense supply of silk from China, and in this traffic the Persians acted as middlemen and monopolized the profits. The Emperor thought this disadvantageous to his country, opened up the navigation of the Red Sea, and himself visited Ceylon and Malacca—a noteworthy event.

Some years before Marco Polo's travels in Central Asia, or in 1246, a Roman missionary called Plano Carpini, who was sent by Pope Innocent IV, arrived in Mongolia, and after his return home in 1248 wrote a book on that country. In 1253 Ruysbrock (Rubruquis) with two other missionaries was sent by Louis IX of France to Mongolia, and on his return in 1255 he wrote a book on the Caspian Sea.

It would be extremely interesting to give a full account of the early relations between Asia and Europe and of the Asiatic invasions, not to speak of the great conquests of Ghengis Khan, Batu, Tamerlane, &c., comparing both Asiatic and European sources of historical informations; but this would be beyond the sphere of the present work, and only a summary will therefore be attempted.

(1) *The First Europeans to Visit Japan* —— Earliest Intercourse for 90 Years.

About the time when Columbus made his voyage to the New World, the Portuguese navigator Vasco da Gama sailed round the Cape of Good Hope for the first time, reaching India in the year 1497. This was a great impetus to Portuguese commerce, and the trade hitherto carried on by the Venetians in the West and the Arabs in the East was transferred to the hands of the Portuguese. In 1510 they took possession of Goa to serve as a central depot for their eastern commerce, in the following year seized Malacca, and thence made still farther advances through Siam, Cambodia &c., to the southern coast of China (1516). With some daring they attempted to establish a fortified post in the neighbourhood of Canton, which roused the suspicions of the Chinese authorities, with the result that the latter prohibited intercourse with the foreigners. Smuggling, however, between Chinese and Portuguese was carried on all along the Chinese coasts, Ningpo and Sanciah (or Hiansiang) Island being the chief centres of the traffic. This favoured the opening of intercourse between Europeans and Japanese.

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The Portuguese were the first Europeans to come to Japan, the date of their arrival being the 10th year of Tembun or 1541.[1] On the 27th day of the 7th month of that year a large ship with 280 men on board arrived off Zinguzi in Bungo, Kyushu. Their faces and dress were alien, and their language unintelligible to the natives, who did not know they were Portuguese until they asked (perhaps through a Chinese interpreter) the Daimyo or feudal lord, Otomo Yoshiaki, to give them facilities for trade. On the 25th d. of the 8th m. of the 12th of the same era (September 23rd. 1543) a foreign ship with a crew of 100 arrived at Tanegashima, an island 18 *ri* (45 miles) south of Osumi, Kyushu. A Japanese official conversed with a Chinese who was of their number by writing on sand, and learnt that they were Portuguese who had come from the coast of China. Among them were Fernão Mendez Pinto, Diego Ziemoto and Christopher Borello.[2] Pinto on his return home wrote a book entitled *Peregrinacão*,[3] which apparently represents himself and his two companions as the original discoverers of Japan. In this work he describes how their ship was carried by the wind to Tanegashima; how the prince of the island, after examining the vessel very curiously, asked the Portuguese many questions about their country, and what they had seen in their travels; how they were kindly treated by the people, kindness and courtesy being prevailing characteristics of the nation.

The Portuguese brought firearms with them, and two of them were bought at a high price by the prince of the island, Tanegashima Tokitaka. According to Pinto's book, they presented the guns to the prince, who gave them 2,000 *ryo* (*taels* of silver) in return, and asked Zeimoto to explain the art of making firearms and gunpowder. The Japanese had such natural skill that they succeded in making both guns and

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1. The date of the Europeans' coming and the place at which they landed, are differently stated in different books, the former varying between the 4th (1535), the 8th (1539), the 10th to the 12th (1541-3), and the 14th (1545) of Tembun. Most Japanese authorities adhere to the 10th (1541) or 12th (1543), while European and American historians, basing their view on the work (first published in 1557) of Antonio Galvano, the Portuguese governor of the Moluccas, have adopted 1542. In the *Adventure of Mendz Pinto* alone the date is given as 1545, but this is obviously a mistake, though copied Pinto's own statement. Some Japanese works state that Europeans came to the country as early as the Hogen-Heizi era (1156-9), the 4th year of Bunzi (1188), the 15th of Oei (1408) or the 3rd of Kyoroku (1530) The accounts given in these books, however, are far from being clear or credible. The author of *Nichi-O Kotsu Kigen Si* ("History of the early Intercourse between Japan and Europe!") decided, after an elaborate comparative study of 28 vernacular (including *Sekai ni okeru Nihonzin*) and 27 European works, that the date of arrival of the Portuguese was the 12th of Tembun or 1543, and their landing place not Bungo but Tanegasima. This view, however, is not sufficiently supported by evidence to be accepted as final. I can do no more than state here what has been deemed probable.

2. These names do not agree in Japanese and European books. In *Teppo Ki* ("The History of the Gun"), a work in the possession of the Tanegasima family, their names are given as 牟良叔舎 (Francisco?) and 喜利支多佗孟太 (Christopher Zeimoto), while in Galvano's book they appear as Francisco Zeimoto, Antonio Pexota and Antonio Mota. Münsterberg in his *Japans Auswartiger Handel* remarks that the names given are all false, since Calvano's travels are full of exaggerations.

3. First published in Lisbon, 1614. It was translated into several languages. The English translation by Cogan was issued under the title of *Peregrinations in the East* in 1663.

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poweder before the Portuguese left after a stay of five months; and when Pinto returned to Japan in 1547 guns were plentiful in all parts of the country. Guns formed a most profitable article of commerce for this warlike nation.[1]

This was the first introduction of the musket into Japan. Hence it was called Tanegasima[2] after the name of the island into which it was first imported, and from which the art of making it was handed on to Suginobo, a nobleman of Kishu, Otomo, the lord of Bungo, and Tachibanaya Matasaburo, a smith at Sakai in Senshu. Muskets then came into general use all over the country. According to Pinto, the Portuguese by the sale of their cargo at Tanegasima made a profit of twelve hundred per cent on what they had paid for the goods. After Pinto and his companions had visited Tanegasima and Bungo and returned to Ningpo, news of this newly discovered and fertile country came to the ears of the Portuguese merchants who competed in sending ships to Japan, the result being that the price of the goods sold by the Chinese was suddenly raised.

Portuguese vessels now made frequent voyages to Japan. Bonotsu in Kagoshima was a trading port, but its being inconvenient, Hirado was substituted for it when the Porutuguese came in the 19th of Tembun (1550). The Portuguese were everywhere trusted and liked by the Japanese; one of them married a rich merchant's daughter.

Meanwhile Francisco Xavier[3] and other Portuguese priests came for the first time, propagating Catholicism. In consequence Otomo and two other feudal lords sent envoys to Rome, and afterwards Date did so too. The Japanese who travelled abroad were then increasing in numbers year by year. Accounts of them are given in succeeding chapters.

The Spaniards, Dutch and other Eoropean nations successively visited Japan.[4] Maps of the country were made at an early date by the Portuguese and Spaniards. Two manuscript maps, one in the Library of Dresden, which exhibits then acquaintance with the geography of Japan in those days, and the other in Lisbon which shows an increase in knowledge, are the oldest foreign maps of Japan extant, the dates of both being 1568.

European visitors, Portuguese for the most part, were called by the Japanese *Numban-zin*, literally "Southern barbarians," while the name of *Komo-zin*, or "red-haired men" was given to the Dutch, as in Chinese usage. They were also

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1. It was the Japanese who first introduced the art of making muskets into China. Several Chinese works state that the Chinese learnt it from the Japanese who invaded China and were captured by the Chinese in the middle of the Ming dynasty in the sixteenth century.
2. In *Tepp› Denrai Roku*, an account of the introduction of fire-arms, written by a Tanegasima man, the story is told that a swordsmith was instructed by Prince Tokitaka to learn the art of making a gun from a certain foreigner, but the latter was unwilling to teach it. As a bribe, however, the smith gave his beautiful daughter Wakasa to the foreigner who then consented to initiate him.
3. A native of Spain. An account of him is given in Chap. IV.
4. See Table at the end of this Chapter.

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commonly called by the people *Tozin*, (literally Chinamen, but usually understood as foreigners), or *Ketozin*, ("hairy foreigners"). By *Namban* were understood all countries to the south-west, and Macao and sometimes the Philippines and adjacent territories were often designated *Seiyo* or "western ocean". In a word these appellations were vaguely applied to foreign lands, just as the names China and Chinese are nowadays loosely applied by ignorant persons in Western countries to nearly every nationality in the East.

It was at this period that first Hirado and then Nagasaki in Hizen became flourishing ports. In the 5th y. of *Keicho* (1600) a Dutch ship from Java first came to Japan, among its crew being Jan Joost,[1] a Dutchman, and William Adams, an English pilot. For some days after their arrival on the coast of Kyushu, according to the narrative written by Adams, conversation was carried on entirely by signs, but before long a Portuguese interpreter arrived from Nagasaki, who, however, accused the crew of being pirates. Nine days later they were taken to Osaka. There Adams found the Emperor,[2] as he called him, living in a wonderful, costly house lavishly covered with gilding, who in several interviews treated him with great kindness, and was very curious to hear about his country and know why he had come to Japan. When Adams, by way of answer, exhibited a chart of the world and pointed out his passage through the Straits of Magellan, his host showed evident signs of of incredulity.

By order of the Bakufu or Shogun's[3] government, Jan Joost and William Adams proceeded to Yedo (now Tokyo) where they stayed, having frequent interviews with Tokugawa Iyeyasu whose various enquiries they answered. He gave them a pension and a house to live in.

"Adams told the Japanese that if they wantcd peace they must oust the Spanish and Portuguese from their territories."[4] Adams whose Japanese name was Miura[5] Anzin, entered the service of the Bakufu, whose retainers he taught to use their guns. He was the first European to become settled in this country. Since his time a few other Europeans have been naturalized and have changed their names to the Japanese style.

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1. Called by the Japanese Yayosu. Yayosu-gasi (Yayos shore) at Tokyo is so called because he used to live there.
2. Supposed to have been Tokugawa Ieyasu, though the point is ambiguous.
3. Or Seii Tai-Shogun, literally generalissimo, or, more accurately, military ruler, who in the Emperor's stead administered the general political affairs of the country; in other words an usurper of imperial power and head of the executive governing under the shadow. By foreign writers he is often erroneously described as Emperor. The Emperor *de jure* resided at Kyoto in those days. The relative position of the Shogun to the Daimyos or semi-independent feudal lords was something similar to that of the German Kaiser to the kings and princes of the German Confederation. An old system of dual sovereigns, or rulers, also existed in Siam during the sixteenth and seventeenth centuries.
4. F. C. Danver's *Report on the Portuguese Records relating to the East Indies*, London, 1892.

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In the 14th of *Keicho* (1609) a Dutch vessel called at Hirado, and the captain by order of the Bakufu went to Edo, and, presenting the Dutch government's letter and gifts, asked for trade facilities, which were granted, a certificate with the *shuin* or Shogun's seal attached to it being given to him. This marks the beginning of intercourse and trade between Holland and this country. It was two years later (in 1611), according to European works, that the Dutch merchant-vessel first came to Hirado. From there Jacob Spex with others went to Suruga by way of Osaka, and had an audience of Iyeyasu, who received him amicably, and gave him a license for trade.[6]

The English, haveing heard something of Japan, determined to open up commercial intercourse, and Captain John Saris, bearing a letter and gifts from James I. of England to the Japanese monarch arrived in this country in the 18th of Keicho (1613). This the earliest English envoy had an interview with Iyeyasu at Suruga and with his son, the Shogun, at Edo. From the former he received a letter of reply[7] to the English king's communication, together with a license for trade and an undertaking to protect merchant as had been requested.

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5. He was called Miura because he was given a fief at Miura-gori, Soshu; Anzin means pilot. There are references to him in Chapt. Richard Cock's *Diary;* Rundall's *Memorials of Japan in the XVIth and XVIIth. Centuries; Calendar of State Papers: Colonial Series—East Indies, China and Japan*, besides *Gwaiko Tsusho Sidan* (historical accounts of foreign intercourse and trade), in which various statements are compared and geographical errors in foreign works are corrected.
6. Matters relating to trade are dealt with in Chapt. III.
7. This is given in Kondo Morisige's *Gwaiban Tsusho* ("Collection of Foreign Communications"), Hildreth's *Japan*, and Riess's "History of the English Factory at Hirado" (*Trans. Asiat. Society Japan*, vol. XXVI).

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Modern Masterpieces of Meiji and Taisho

(1)

UNDER the auspices of the Tokyo Asahi Shimbun, one of the most influential newspapers in Japan, there was held at the Tokyo Prefectural Art Gallery in Ueno Park, Tokyo, from June 3 to 30, 1927, an art exhibition where nearly all the *chefs d'oeuvre* of great artists of the Meiji and Taisho Eras, worthy to occupy the highest places in the history of Japanese art of the past six decades, were displayed. The exhibits included those borrowed from the Imperial Household Department, those displayed by the Ministry of Education, the Tokyo Academy of Fine Arts and owners of rare art works throughout the country, numbering 460 in all, of which over 200 were pictures of the Japanese school, about 150 in the Western style, and the remaining 100 sculptures. It was like an encyclopaedia of Japanese modern art.

Let us make a brief survey of the art history of Japan during the past sixty years of the Meiji and Taisho Eras. Under the influence of the Restoration, few took account of art until towards the 10th year of Meiji (1877), but a few years later the introduction of Western art began to affect in no small degree the artistic realm of Japan, and its influence was so great that it gave birth to a period of the Westernization of Japanese art by the 20th year of Meiji (1887). It was during those days that the Kobu Gakko (Technological Institute) was founded and Sr. Raguza, an Italian sculptor, was engaged as professor. However, a purely national characteristic style of painting soon sprang into existence in reaction from the Westernization.

The Tokyo Academy of Fine Arts was established in the 20th year of Meiji (1887). Ten years later the notorious Fine Arts Academy affair occurred, in which the late Kakuzo Okakura, Gaho Hashimoto and others were entangled and founded the Bijutsu-in (Fine Arts Institute) in revolt against the academy, in order to spur on the movement of developing and encouraging the national school of painting. In the 40th year of Meiji (1907) it was planned to hold semi-annually an "Education Department Fine Arts Exhibition" at the instance of Count Makino, then Minister of Education, an epoch-making event in the fine arts history of the country. Mr. Taikwan Yokoyama and others reestablished in the 2nd year of Taisho (1913) the Fine Arts Institute which had been left closed.

On the other hand, in the direction of painting in the Western style, there occurred a split between the new school and the old, the former establishing the second section (Ni-kwa) in opposition to the first section (Ik-kwa) upheld by the followers of the latter school, thus making the unification of the Japanese school of painting impossible. In the 8th year of Taisho (1919) another body by the name of the "Imperial Fine Arts Exhibition" was given birth.

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When we visited the Tokyo Asahi's Meiji and Taisho Fine Art Exhibition, we were able to see clearly these vicissitudes in the development of Japanese art. Each of the exhibits was a national treasure, but the number of those masterworks was too large to allow us to make minute criticism one by one in this limited space. Consequently, let us confine ourselves to some representative pieces among them, while listening to episodes in relation to the painstaking efforts of the authors.

I. HIBO-KWANNON (Goddess of Mercy)

—Japanese.

This is one of the great works of the late Hogai Kano, an old artist, and is now preserved in the Tokyo Academy of Fine Arts as a national treasure.

Hogai Rano was from Nagato Province in the western part of Japan. He was born in the 11th year of Bunsei (1828), and entered the private school of Shosen Kano while young. His first nom-de-plume was Shokai, then Gado and later he took that of Hogai. In the teeth of the decadence of the art of painting following the Meiji Restoration, he never abandoned his brush, struggling with poverty, until he at last made his name widely known throughout the country as one of the great masters of the Meiji Peried. He died in the 21st year of Meiji (1888) at the age of sixty-one.

It was about four years before his death that he set about painting "Hibo Kwannon" at the Zugwa-torishirabe-sho (Painting Investigation Institute), the predecessor of the present Tokyo Academy of Fine Arts, then situated in the compound of the Botanical Gardens at Koishikawa, Tokyo. There was in the institute the late Gaho Hashimoto, also a great master of Meiji fine arts, renowned, as one of the two stars, with Hogai Kano. The author of "Hibo Kwannon" set at naught his poverty, while studying in this institute, deeply inspired by his ardent desire to produce the great masterpiece, to which he devoted his whole energy. And it was after a lapse of three years and after making over thirty rough sketches that he at length succeeded in painting the sacred image of the benevolent Avalokitesvara. When he set his hand to painting the real picture, he was afraid the gold dust might be blown away by the wind, and sheltered himself in a paper curtain made for the purpose, and handled his brush day after day inside it. Ventilation inside the curtain was imperfect, the fine gold dust rising thick in the air. But it was nothing to him. Regardless of himself he concentrated on the satin without moving for many a day. Thus, in inverse proportion to the progress of the work his health gradually failed.

After three years' labour "Hibo Kwannon" was completed. Its merciful and tender figure made its appearance as imbuing with perpetual life the human body. The old artist was exhausted, and his death occurred not long after. This brilliant work was Hogai's last painting.

II. CHOSHO (Morning Toilet)

—Western.

"Chosho" is one of the masterpieces of the late Viscount Kiyoteru Kuroda, the father of the Western painting of Japan. Viscount Kuroda was born in Kagoshima, in the southern part of the country, in the

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2nd years of Keio (1866). He went to France for the purpose of studying law in the 16th year of Meiji (1883). While sojourning at Paris, he studied the Western style of painting. "Chosho," or "Morning Toilet," was produced while he was in France and was selected for exhibition at the Gallery of the Société Nationale des Beaux Arts de Paris. It was this work that introduced the artist Kuroda to the world.

Viscount Kuroda returned home in the 28th year of Meiji (1895), when the Domestic Industrial Exposition was going on in Kyoto, and he was immediately chosen as one of the members of the hanging committee of the Fine ArtsSecti on.

He displayed his master-piece made at Paris, at the Exposition. However, the display of a nude subject made itself the centre of public controversy, as there was no understanding on the part of the Japanese authorities in those days regarding nude pictures or figures. The government control over them was so rigid until quite recently that sometimes these nude art objects were permitted to be displayed only on condition that they should be covered with cloth on some part, or their exhibit was absolutely prohibited. This was the more so as early as the 28th or 29th year of Meiji, about thirty years ago.

Under such circumstances, Kuroda was bitterly criticized, but he insisted stubbornly upon his own view and would not withdraw the picture saying: "Nude pictures such as this will make their appearance in Japan in the not remote future. What reason is there, then, for ignoring a time only one step forward from now from mere fear for the present? If the authorities persist in withdrawing my picture, I am ready to reject all the exhibits of fine arts and resign the office of juror myself."

"Chosho" was at length displayed before the public and was the centre of the admiration of the visitors.

Visceunt Kuroda was later appointed Court Artist and also elected President of the Imperial Fine Arts Academy. He was the foremost artist of the Western school in Japan. He passed away at the age of fifty-nine in the 13th year of Taisho (1924).

III. BAJO NO HOMARE
(All Credit to Horsemanship)

—*Japanese.*

With a steed excited in the sport of *Yabusame* (a sort of hockey on horseback played at the Imperial Court in ancient Japan on a ceremonial occasion) as a central figure, and with crowds of spectators on both sides, the picture "Bajo no Homaré" or "All Credit to Horremanship" has the subtlety of expressing the strained emotion of a mass. The author of this rare picture is Koko Takahashi, who produced and exhibited it at the Education Department Fine Arts Exhibition when he was thirty-four years old. Four years later Takahashi died in the 45th year of Meiji (1912) when he was only thirty-eight years of age.

Koko was born in Higo Province in the western part of Japan. While in his youth he studied the Japanese style of painting of the Sesshu School: soon afterwards he came to Tokyo where he made himself one of Fuko Matsumoto's pupils. Under Fuko's kind direction he was crowned with brilliant success.

There is a pathetic anecdote about him.

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When the first exhibition of the Education Department was held on the site of the fifth pavillion of the Tokyo Exposition in Ueno Park, a large number of artists, great masters and unknown ones alike, rushed in, carrying their works, prior to the opening. "Shigemori no Kangen" or "Shigemori's Remonstrance," an unfinished work by Koko Takahashi, was brought in by himself at midnight, too late for acceptance. On the ground that no exhibit could be accepted after the date of closing his masterpiece was rejected.

To the amazement of the public, on the day of the opening of the Education Department Exhibition another display named "Koko Takahashi's Private Art Exhibition" abruptly made its appearance in the annexe to the Fine Arts Pavillion on the site of the Exposition, next door to the Official Exhibition. "Shigemori no Kangen," had been added to Koko's private exhibition which was free to spectators. An enthusiastic sympathizer and supporter of Koko Takahashi was Viscount Goto who was powerful in political circles in those days. Viscount Goto had worked hard to have Koko's picture admitted to the Education Ministry Exhibition despite its lateness, endeavouring to win over the officials concerned. The viscount's efforts, however, were futile, and the result took the shape of Koko's private exhibition. The young artist thus turned misfortune into success; ever since his genius has been widely recognized all over Japan.

All those who were acquainted with Koko bitterly miss him,—had he lived but ten years longer, what a work he would have left after him!

IV. YUAMI (Taking a Bath)

—Sculpture

"Yuami" is a superb work of the late Taketaro Shinkai, a first-rate sculptor of the past half century. The masterpiece is a plaster figure two and a half times as large as life,—a work by the author produced when his skill had reached its climax, with soft curves and fascinating contours. Its rather bold pose chosen by the sculptor in such early days as the autumn of the 40th year of Meiji (1907) astounded the general public. It is still highly admired as a typical production of the earlier part of the Education Ministry Fine Arts Exhibition, because it harmonizes the classical Greek atmosphere, the modern French style, and also the Tenpei Era fashion of old Japan in the hightest degree.

When this nude figure was placed at the main entrance af the Exhibition, the late Viscount Hamao, then President of the Tokyo Imperial University and one of the advisers to the exhibition, insistently opposed it. He said: "We may have to make the display as popular as possible, but it is necessary, in the meanwhile, to take its dignity into profound consideration. Is it not indecent to try to attract visitors by means of such a figure of a naked woman?" A hot discussion, ensued between the author, Shinkai, and Viscount Hamao in the presence of Mr. Masaki, Director of the Tokyo Academy of Fine Arts. There was little hope of compromise, because both sides were in the right to some extent. Director Masaki tried his best to pacify them, and the trouble was barely brought to an end by leaving the figure at the entrance but placing it with

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its back to the front and putting some shrubs behind so as to keep up appearances at the main entrance. Shinkai's nude figure become famous as a result of this episode, and gained high popularity at the exhibition.

The great sculptor was born in the 1st year of Meiji (1868) in the city of Yamagata in the north-eastern part of Japan. Later he went to Germany where he devoted himself to the study of sculpture. From the first opening of the Education Department Fine Arts Exhibition he was elected a member of the jury; was nominated Court Artist in the 6th year of Taisho (1917); was made member of the Imperial Fine Art Academy in the following year. He died in the 2nd year of Showa (1927) at the age of sixty.

(To be continued)

The monument erected on Hirado Island, near Nagasaki, in memory of the English House of 300 years ago.

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Street Performers of Tokyo

IN the streets of Tokyo, one often meets poor street musicians performing with cheap instruments and singing popular songs. These street performers are mostly from 25 to 40 in age. Some of them are accompanied by 10 year old or younger girls playing an important part in their performances.

They are poorly dressed. Yet they are licensed and pay a tax.

Professional entertainers pay taxes in five classes, according to their income, and nearly all street performers are of the fifth class paying 3 yen a year.

Most of them live in the wards where there are notable gay quarters such as Asakusa, Yotsuya, Fukagawa and Honjo, but even where they are most numerous they number only 150, from which it may be seen that Tokyo has not many street performers.

Their incomes naturally are irregular. Yet they get at least 3 yen for a night, if it does not rain—an income which makes their business more lucrative than is supposed by outsiders, and is better than the wages of policemen and teachers of the primary schools, which are about 60 yen a month.

There are some six kinds of these performers, namely, *shinnai-katari*, *yasugi-bushi*, *kowairo-tsukai*, *naniwabushi-katari*, *kadozuke-joruri* and *shakuhachi-fuki*.

Shinnai-katari (*shinnai*-singers).—They are the most stylish, and have much of the Yedo atmosphere. They are commonly men and women 25 to 40 years old, most of whom were formerly theatre musicians or came from good families, and were ruined perhaps by their loose life. They go in couples, a man and a woman, seemingly possessors of romantic history. They work at night and their hours are from 9 to midnight. In some places, they work even into the early morning hours. They stroll about in the gay quarters.

The man sings *shinnai* to the tune of the *samisen* played by the woman.

Shinnai is a popularized ballad-drama dealing mostly with love affairs. It is very pathetic, so much so that towards the end of the Yedo period it was prohibited in the prostitute quarters, as it was liable to create pessimism among the prostitutes, culminating in double suicides with their lovers.

Yasugi-bushi :—*Yasugi-bushi* has been very popular in Tokyo for years and came from the Province of Idzumo. It is sung by young women of about twenty years, accompanied by pretty girls of ten years, who dance to the tune of a samisen and drums played by the elders. They unceremoniously enter cafes and small restaurants and give light, merry performances before the guests.

Besides *Yasugi-bushi*, they sing such melodies as Oryokko-bushi, *ohara-bushi* and *Iso-bushi* and dance simple dances. After they sing and dance to the content of their patrons, they are paid about one yen. They are the companions of labourers and small salary men, who cannot engage *geisha*. They remind one of the gypsies in Western Europe.

The little girls are borrowed from their friends at a price. The pathetic and lovely figures of these girls attract business.

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Kowairo-tsukai (imitators of actors' voices).—They almost always go in pairs. They carry a bell, wooden clappers and a *samisen*, which are played in accompaniment, when favourite actors' voices on the stage are mimicked.

Before the earthquake, there were many companies of them found in the streets of Tokyo. The profession is reminiscent of the Yedo mood. To-day, one seldom meets them in Tokyo, but some times they are seen in the gay quarters, and as they have no women among them they are, therefore, not so popular with the masses.

Naniwabushi-katari (*naniwabushi*-reciters).—They recite mostly stories of men of chivalrous spirit and notorious robbers. They carry only a folding fan. Some of them are accompanied by a *samisen* player. Their regular patrons are labourers drinking in public houses.

Kadozuke-joruri (*joruri*-reciters).—They recite ballad-dramas to a *samisen* played by themselves or their accompanists. These dramas are of higher quality and are more popular than *naniwabushi*. The reciters go from door to door, and are sometimes called in to recite a piece, for which they are paid 2 or 3 yen. Some of them have made a rise to good variety-hall entertainers.

Shakuhachi-fuki (*shakuhachi*-players).—The *Shakuhachi* is a flute made of bamboo. It has four front holes and one back hole. Some of the players go from house to house, while other sit at the corners of streets, which are crowded at night. The latter are mostly blind.

The *Shakuhachi* is a primitive Japanese musical instrument. It is monotonous in sound, but produces heartbreaking tunes. At intervals, the players sing ditties, or *oiwake-bushi*, with the same musical notes as the flute. Some of these ditties are as follow:

Kitayama shigurete Echigo wa yuki ka
Ano yuki kiye nakya awarenai

(It drizzles on the northern mountain and is perchance snowing in Echigo. We cannot meet again, until it thaws.)

Nishi wa oiwake higashi wa sekisho
Sekisho koyureba tabi no sora

(There is the forked road in the west and the barrier in the east. Passing the barrier, we are away from home on our journey.)

Koi to yutatote yukaryo ka Sado ye
Sado wa shiju-kuri nami no uye

(How can I go to Sado, even if I am asked, for it lies forty-nine *ri* away across the sea.)

The poor figure of the blind man and the plaintive melody of his voice and bamboo-flute are sure to elicit the compassion of his hearers.

Another popular kind of street music is of student violinists, who stroll in companies of two or three, among whom there are sometimes women, each carrying a poor violin and thrumming it. They sing folk melodies. They sell copies of these melodies at about 20 sen each. They are different from common street players simply begging for money by playing. In their mode of living, however, they are almost the same. Their melodies are not made by themselves, but by a folk song writer.

This writer, Soyeda Azen by name, is said to adhere to socialism and is a character living in the poor quarter of Shitaya, Tokyo. He has literary ability, and his songs are satirical and easy to

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understand by the masses. They are quite popular. One of them is

Ano hana-o kuni no miyage ni hitoyeda hoshiya
Agetai kokoro wa yama-yama naredo
Ima wa tsubomi de ne agerare-nuyo
saitara mata
Choi-choi (timing)
Age masho hatsuhana o
Choi-choi (timing)

(I want a spray of the blossoms as a souvenir to take home.

I would give it to you if I could. But I cannot give it now, as it is still in bud.

When it blossoms I will give the first flowers to you.)

This type of street music seems to arouse much interest and everywhere the violinists play, there are always boys and girls of lower class gathered around them and listening to their performance. They are undoubtedly attracted by the modern musical instrument, the violin.

Lastly, we may mention the monkey-men. One carries on his back a monkey and goes from house to house. The monkey jumps off the man's back to the *tatami* and dances to the odd sound of a drum beaten by the master.

Some tradesmen superstitiously dislike these monkeys as *saru* (monkey) sounds like *saru* (the going away of customers).

Conference of Imperial Aeronautic Society, held to consider plans for Trans-Pacific flight. In the center is the President Baron Sakatani, and at the table Lieut.-General Nagaoka (Vice-President).

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Genesis of the "NÔ".

By Zen Yamamoto

IN the beginning, the god Ameno-Minakanushi-no-Mikoto was governing at the centre of the Heavens. He was born at Takama-ga-Hara (the 'High Heavenly Plain')——the Heavens. The next gods Takami-Musubi-no-Mikoto and Kami-Musubi-no-Mikoto were born there. These three gods are called the 'Gods of Creation'. The god Umashi-Ashikabi-Hikoji-no-Mikoto was born of such a thing as a bud of a reed on the earth which was young and floating on the water; the next gods, Ameno-Tokotachi-no-Mikoto, Kuni-Tokotachi-no-Mikoto, and Toyokunnu-no-Mikoto, were born in that way also. The above seven gods are invisible and sexless. The god Izanagi-no-Mikoto and the goddess Izanami-no-Mikoto were born as the fifth couple in a second series of gods.

Many Heavenly Gods consulted with each other, and a halberd called 'Amé-no-Nuhoko' decorated with jewels was granted to the god Izanagi-no-Mikoto and the goddess Izanami-no-Mikoto; and the Gods gave them the order to consolidate the young and floating earth. The god and the goddess obeyed the order, and they stood on the bridge named 'Amé-no-Ukihashi' (the 'Floating Bridge of Heaven'), and they brought down the halberd in the floating earth and pierced it. An island named Onogoro-Shima was created from the congelation of the sea water dripping from the point of the halberd which they had withdrawn from the earth. The god and the goddess descended from heaven to Onogoro Island and planted there a pillar named 'Amé-no-Mihashira' (the 'Hevenly Pillar'), built a magnificent palace named 'Yahiro-Dono', and engaged with each other to produce the land. Then the god Izanagi-no-Mikoto went round the pillar from the left, the goddess Izanami-no-Mikoto also went round the pillar from the right. It was an old Japanese custom for a couple to go round a pillar during the wedding ceremony. At the time the god and the goddess met after going round the pillar, the goddess first greeted the god as follows:—

"Aná niyashi. É otoko wo."
"O most beautiful! My handsome man!"

The god responded to the goddess:

"Ana niyashi! É otomé wo"
"O most beautiful! My lovely maiden!"

And then they were united in marriage. These greetings are called the first of Japanese songs.

Thereafter the god and the goddess brought forth a baby named Hiruko (Baby Leech), who was crippled for three years from birth; they put the baby in a boat made of reeds and left it to float at the mercy of the waves. The Nishi-no-Miya Shrine in Settsu Province is dedicated to the god Hiruko, who is, to use the common phrase of 'Ebisu-no-Kami' (the 'God of Wealth'). Next they begat an island

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named Aha-Shima (one of the solitary islands of Tomo-ga-Shima); but they did not like this and it was counted for nothing by the sons of the god. They were disappointed and grieved over the sons who were not so good as they wanted them to be. They proceeded to the presence of the Heavenly Gods and they laid the matter before the sons. The Heavenly Gods said: "The reason was the goddess first greeted the god at the wedding ceremony." Then they descended upon the earth from heaven, and they went round the pillar as before, and then the god first greeted the goddess. Thus they carried out the wedding ceremony as it should be.

Soon after, the god and the goddess begat eight islands: Awaji-Shima, Shi-Koku, Oki-no-Shima, Tsukushi-no-Shima (Kyu-Shu), Iki-no-Shima, Tsu-Shima, Sado-ga-Shima, and Oyamato-Toyoakitsu-Shima (the main land). Altogeter they are called 'Oyashima-Kuni' (now known as Japan), which means the putting together of the eight great islands. Next they begat two islands called Kibinoko-Shima, and Shôdo-Shima.

After they had brought forth many islands the god said to himself: "Ah! the morning mist on the islands which we brought forth is full of sweetness!" And then, the god blew away the morning mist; it changed itself into the god of the wind named Shinatsuhiko-no-Mikoto to whom is dedicated the Tatsuta Shrine in Yamato Province. The god of food named Ugano-Mitama-no-Mikoto was born when the father god was starving; the god of food is also called 'Inari-no-Kami' (the 'God of Cereals'). Next they begat four gods: the sea-god named Watatsumi-no-Mikoto, the god of mountains named Oyamazumi-no-Mikoto, the god of trees named Kukunochi, and the goddess of grass named Kaya-no-Himé. Then they consulted with each other and said: "We already have brought forth all things: Oyashima-Kuni, mountains, rivers, plants and trees. But we have not yet the Lord who governs the earth under the heaven." Soon after they begat the sun-goddess named Ohirumé-no-Muchi or Amaterasu-Omikami, who was dazzling and shone brightly all around the heaven and the earth. They were delighted and said: "We have many children, but we have none who is such a wonderful mystery as our sun-goddess. She must not stay on the earth for very long; we must send her up to heaven as soon as possible."

Thus the sun-goddess Amaterasu-Omikami ascended to the heaven and governed Takama-ga-Hara (the 'High Heavenly Plain')——the Heavens. Next the moon-god named Tsukuyomi-no-Mikoto was born, who shone bright and beautiful as the sun-goddess had. The parental gods sent the moon-god up to heaven to govern it, and to take second place after the sun-goddess. Next the god named Susanowo-no-Mikoto was born. He was brave and violent-tempered; and he often became excited and cried in wild terror and forced down his beard on his breast when he became angry. Then all the water in the world changed to his tears and dried up; the green mountains became withered and died; the sea and rivers were parched and dried.

The sun-goddess Amaterasu-Omikami was hiding in a cave named 'Amé-no-

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Iwaya' (the 'Heavenly Cave') in anger at the outragious behavior of the god Susanowo-no-Mikoto, her younger brother. The goddess Ameno-Uzumé-no-Mikoto put on a periwig made of the green tender branches which grew on Mount Ama-no-Kaguyama, tied up her sleeves with a band of ivy, carried a bundle of bamboo-grass, bared her soft white breasts, and sang a melodious tune. She performed a kind of dance on a wooden chest at a gate named 'Amé-no-Iwato' (the 'Gate of the Heavenly Cave') in order to lure the sun-goddess Amaterasu-Omikami from the cave. The dance made her famous. It was the ancient Japanese burlesque dancing; her face with narrowing eyes was taken as a model for the mask of the 'Otafuku' or 'Okamé' (the 'Moon-faced Woman'). There is proof positive that the sacred dance and music in the temple-court came from the goddess Ameno-Uzumé-no Mikoto's dancing and music at the gate of the cave; the pantomime of the sacred dance and music was called 'Kagura' (the 'God-Music').

The Mask of
the 'Otafuku' or 'Okamé'.

At the beginning of the thirteenth century, there were two musical dances: the 'Ga-Gaku' and the 'San-Gaku'. The 'Ga-Gaku' was a classical music-dance which was held in the Imperial court, the 'San-Gaku' originated in the 'Kagura' was performed in the temple-court being very popular among the people. Thenceforth, the 'San-Gaku' changed its name to the 'Saru-Gaku', and there were many 'Saru-Gaku' schools in those days, but during the four years between 1229 and 1232 the quality of the 'Saru-Gaku' dancing greatly deteriorated.

The principal four 'Saru-Gaku' schools and branches are as follow:—

(1) Kazuya, Katsuta, and Nushi-Kado were three branches of one of the 'Saru-Gaku' schools; they were performed at the Isé Daijingu (the Great Shrine of the Sun Goddess Amaterasu-Omikami) in Isé Province, and they were called Isé Saru-Gaku School.

(2) Yamashina, Shimosaka, and Hiyei were three branches of another school; they were performed at the Hiyoshi Shrine in Omi Province, and they were called Omi Saru-Gaku School.

(3) Another three branches of the 'Saru-Gaku' school were Shinza (New School) in Kawachi Province, Honza (Main School) in Tamba Province, and Hojôji in Settsu Province: they were the same dance as performed at the Kamo and Sumiyoshi Shrines by turns, and they were called Tamba Saru-Gaki School.

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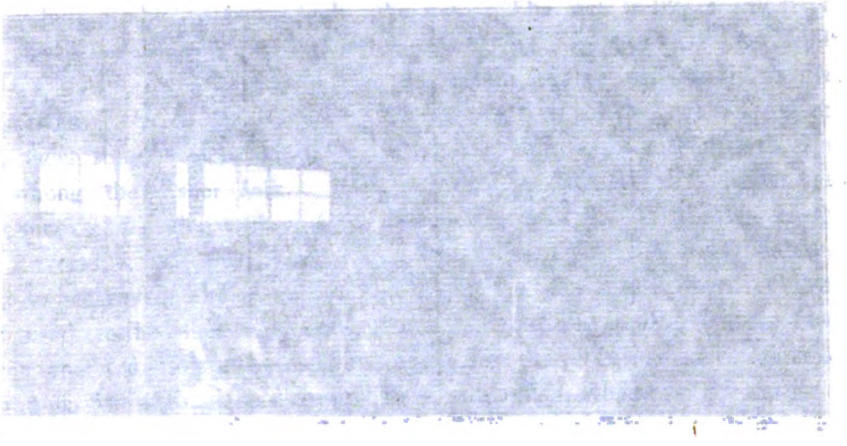

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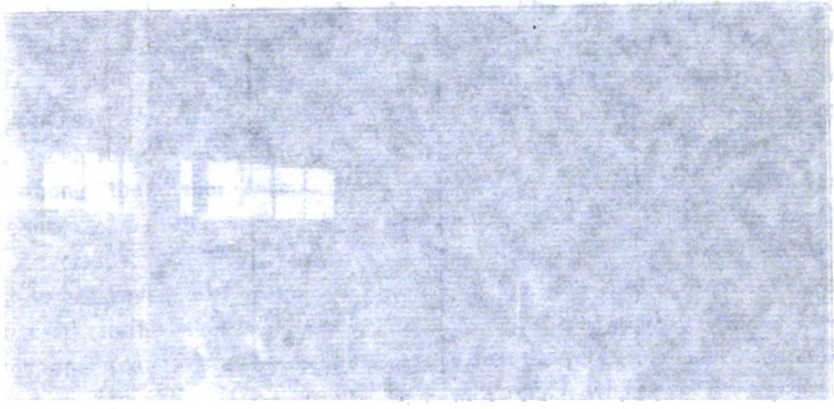

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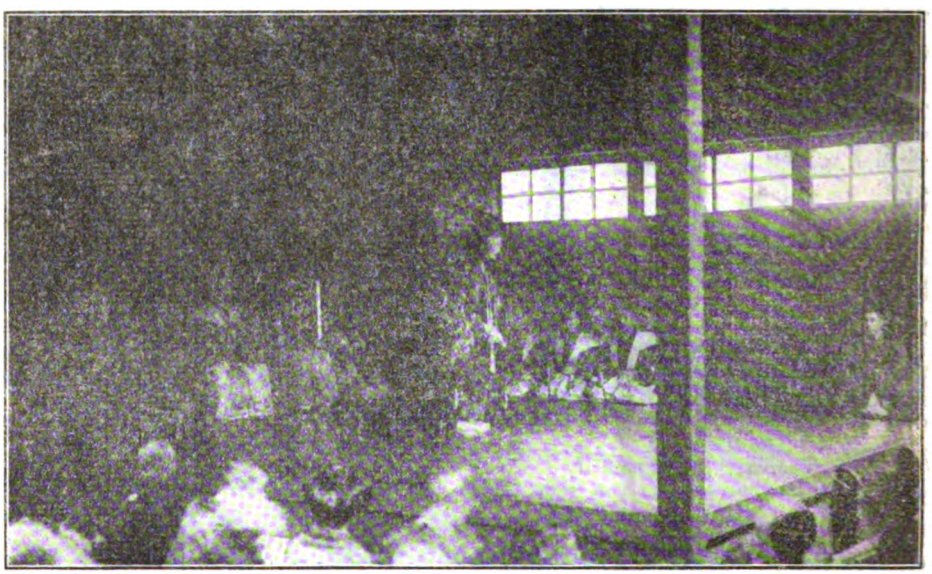
(4) Emai, Sakato, Toyama, and Yusaki were four branches of another school; they were performed at the Kasuga Shrine in Yamato Province, and they were called Yamato Saru-Gaku School.

The Yamato Saru-Gaku School was most excellent and made great progress, greater than any other school, under the protection of the Shoguns of the Ashikaga dynasty (1336-1573). At the time the 'Saru-Gaku' was at its zenith its performance became called 'Nô'——the word 'Nô' was drived from 'Nô' of the 'Gei-Nô' in Japanese, which means the 'Accomplishments'. The 'Nô', at any rate, had been modeled on all that was best in the dancing of the 'Saru-Gaku' and the 'Den-Gaku' which was a very common dance among the peasantry at that time. The four branches of the Yamato Saru-Gaku School have handed down to the present becoming the four schools of the 'Nô' play: Emai's Kon-Paru school, Sakato's Kon-Gô school, Toyama's Ho-Shô school, and Yusaki's Kan-Ze school. Each school varies slightly from others in the singing of poems and songs with a peculiar intonation.



The Stage of the 'No' play.

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The Yellow-Tail Fishers of Shikoku

THE yellow-tail fish was formerly dear in Tokyo and was but seldom served in restaurants. Since about twenty years ago, however, the fish has been supplied generally at a very cheap price. This is ascribed mainly to the marked development of the fishery.

The centre of this fishery lies off the coast of Shikoku, in the rough sea of Tosa Province in the southern part of Japan.

The Province of Tosa had formerly the bonito, coral and paper as its special products, but to-day the yellow-tail is considered its best product, a fact which suggests the exceptional prosperity of the fishery.

"*Kate ba ohshiki makereba kojiki*" is a part of a popular song, which has been proverbial among the fisher folk. It implies that success in fishing with *ohshiki* brings in a fortune, but failure in it reduces one to beggary. The *ohshiki* is a fishing net used in the fishery. One *ohshiki*, when operated most successfully, can take so much fish as to make a profit of tens of thousands of yen, while in a poor haul, the fisher loses heavily on the costly net, which may bring ruin to him.

Indeed, fishing with *ohshiki* is a great gambling operation in the ocean. At the same time, it is a lively speculative operation. These few years, there has been a series of heavy catches on the seacoast of Tosa, bringing a golden age to the fishing villages.

The fishing grounds have now been increased to 32 as against less than 10 existing until some years ago, involving a capital of upwards of 1,000,000 yen.

The yellow-tail comes when the water temperature is 1700. In the summer, they avoid the heat in the direction of the Hokkaido, and when it becomes cold, they seek resort in the offing of the warm province, advancing southwards in large schools to the east coast of Japan.

The local yellow-tail fishing is started usually in January and is over in about May, after which date, the people are enggaged in bonito fishing.

During the fishing season, each fishing ground needs an operating fund of 20,000 to 50,000 yen, according to the size of the net. The net is like a spindle in shape, having a length of about 3,600 yards in the straight line of the centre. The net is laid 1,800-3,000 feet off the sea-shore. It is connected with the land by means of a fence-net, which also stretches over 1,800-2,400 feet in the contrary direction, or towards the sea, in the manner of a man stretching out his hands. The fish approaching the land, run against the fence-net, and frightened, flee to the offing, when they are caught in the main net. The net looks very simple, but catches tens of thousands of the fish at one time.

The net is made on the seashore under the direction of the chief fishers. The shore is covered with materials for the net, which are brought by motorboats and are piled up there. During many days, the net is dyed. When it is completely made, the fishers' representatives worship at Shinto shrines, and they choose a lucky day by consulting an oracle there. After that the ceremony of using the new net is performed, when

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the fishers hold a feast, celebrating the occasion.

On the day following, the net laid in the offing begins to be hauled. It is done usually three times a day, in the morning, the afternoon and the evening.

At about 4 a.m., when the day has not yet quite broken, the fishers are awakened by the notes of a trumpet-shell peculiar to the fishing village. After eating a hasty breakfast, they leave the port in 12 or 13 boats. They stop at the fixed positions and under the direction of the chief fisher, they haul in the net within their respective posts. They are half naked, even in the coldest season.

About 150 fishermen working under the direction of the chiefs given in a loud voice present a scene quite picturesque, like a group by Rodin. The net is entirely hauled in in one hour or an hour and a half, and when it is narrowed up completely in the area, crowded yellow-tail are found in it with their backs glittering silver blue. When the number of the fish can be roughly calculated, a signal flag is hoisted high. Thereupon, the boats surrounding the net go on with the work of narrowing, until thousands of fish are seen floundering in the net and they are taken aboard with the net. The boat laden with the fish goes to the shore with a red flag fluttering at the bow.

The largest fishing ground off the coast of Tosa Province is Kami-no-Kako.

In 1926, the total catch amounted to 430,000 yen.

It is told of the locality, that a crying baby stops when the mother threatens it with giving it yellow-tail. This story is of an episode in the big hauls in 1902, when the local children were served with yellow-tail every day, until at last they were quite satiated with it and became heartily tired of it.

One morning haul in January, 1915, had a record breaking catch of the fish, amounting to hundreds of thousands. About 150 fishers worked without rest for seven days to take ashore the fish in the net, and could land only 60,000, while the remaining majority perished in the net through rubbing against each other.

On the evening of the seventh day, the net bottom broke, with the weight of the fish, and tens of thousands of them returned to the sea.

For the subsequent few months, the decomposed fish came to the surface so much as to obstruct the operation of the boats.

Even the fish taken ashore could not be properly disposed of quickly. Without other means, a large portion was salted in a big hole dug in a seaside field.

Kami-no-Kako being a most important fishing ground, there are in the harbour over 40 motor-boats and a few steamers equipped with refrigerators providing against any such extraordinary catch.

Following there are Futako, Yaiga, Yotsu and Kubotsu. The Yaiga fishing ground is noted for its able management.

A series of big catches in the place for the past one or two years has brought in a flood of money to Yaiga, and each of the 140 village houses has a deposit of at least 4,000 yen. Most of the forests near the neighbouring four villages are owned by these fishers. There are no disorderly houses in the village, and the villagers are growing steadily in wealth. There are no exceptionally rich persons

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among them nor are there poor men. They are all very happy.

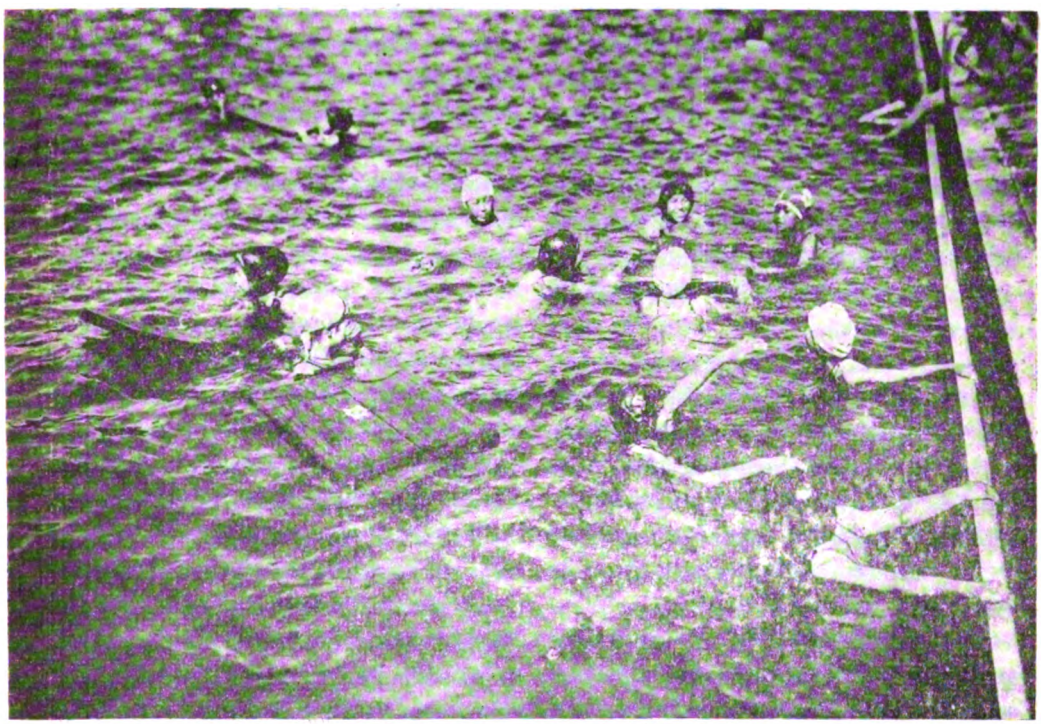
The Shiina fishing ground also is very good. The village houses number about 140. A visitor at the village is surprised at seeing fine houses built on the hillside, enclosed with red brick walls. They are like villas of the well-to-do.

These houses are all residences of the fishers. The village school has been erected and the harbour improved, with a large amount of money contributed by the Fishers' Guild. The villagers plan laying a water main at their own expense.

Readers should not hastily conclude that nothing is more lucrative than yellow-tail fishing. It should be remembered at the same time that the villagers once suffered much from the scarcity of the fish for about ten years, when the state of the ocean currents kept them away. During this period, the fishers were extremely poor.

They yearly perform a picturesque religious service at sea, offering prayers to the god for success in fishing, taking with them the Shinto priests from the shrine.

They are engaged in this speculative work at the risk of their lives.



Young Japan in the summer waves in Tokyo Bay.

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Lacquered Butterflies

(8)

By Ryutei Tanehiko

KICHIZA had devised a splendid play to astonish the people, when his mother Fubuki made a sudden and unwelcome visit, which made all the preparations for the play useless. He, however, heard her truly reasonable words in her talk with Kaoru, and could not bear staying in the next room. He left the room and came to the semi-detached room, in which he drank to intoxicate himself and to forget his mental agony, but it was of no effect.

For a while, he seriously considered the matter, after which he decided to leave the place and go back to his house before his mother's return, as the longer he stayed in it the more he would be undutiful towards her, and her finding him in her house on her coming back would relieve her anxiety about him.

So, he secretly left the house in a palanquin.

After Ayame and her elder brother Sagoshichi were turned out of the Fudoya on a false charge at the end of May, they had been living in a small house at Morokoshi-ga-hara, being unable to establish their innocence. A bout a year passed in this way.

She heard of Kichiza's frequent visits to the gay quaters, and was determined to meet him by all means and to remonstrate with him. So, one evening she stole out of her house and hurried to Keai-zaka, the location of the quarter. When she reached there, night had gathered.

The place looked even more bustling to her than she had heard. The paper lanterns festooned in lines under the eaves of the tea-houses illuminated the neighbourhood like day. She was nervous and hung about, until she could find the sign of the Hishiya, the name of which she remembered as the resort of her betrothed husband. There she timidly peeped within, but could not get a glimpse of him. She could not inquire for him at the house and looked up at the upstairs. Instead of any one coming out, there was one, inside, who was playing the *sofuren* (yearning for her husband) on the *koto*, the song of which was more emotional to Ayame than to any one else.

She abstained from calling on him in the house, lest her appearance should put him to shame. So, she made up her mind to wait outside for him, when he would leave the house at dawn, and then to unbosom herself to him as to how she was innocent. The night advanced. It was windy and the sky was overcast.

After a time, a palanquin left the house. She noticed the family crest of the Fudoya on the paper-lantern fastened to it. Her heart beat at the thought that the occupant was her dear husband. She ran after the palanquin, and when it reached a deserted lane through rice-fields, she approached it and called out, "Is it not Kichiza-sama of the Fudoya? If so, wait a moment, please, as I have something to tell you."

The palanquin-bearers hearing this,

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looked at her attentively. At first, they wondered why a young woman was there alone in the night, but they were used to love affairs. Each nodded at the other, and setting the palanquin on the ground, one of them said: "Yes, it is the young master of the Fudoya, you may talk to him freely." So saying, they left the palanquin to her and went yonder to a big pine tree.

Ayame opened the palanquin curtain, and shook Kichiza. He was tipsy and asleep. He did not know who was shaking him. Anyhow, he awoke and left the palanquin. But he could not stand on his feet and staggered. She stopped him, and he leaning against her, feigned not to be drunk. "Don't stop me, I am not intoxicated," he said, "I staggered only in imitation of one in the inferno of starvation, whose lot I drew in the play. Those in the inferno of starvation are virtueless fellows in this world and suffer pain beyond measure. They cannot eat anything and they stagger."

He sang a song, beating his folding fan, and staggered off again.

She, who saw in him quite a stranger from the one with whom she had been at the Fudoya, was choked with sorrow. She said:

"Have you already forgotten me, Kichiza-sama? When I was turned out by you on a false charge, I thought of committing suicide, but later, I gave up the idea, lest it should make me more suspected and should be misunderstood that I had killed myself on the secret being out. So, I have been unable even to die. I never forget our first meeting on the Jiju River, when you dropped your folding fan into the stream and I picked it up for you, frightening four butterflies following it, which floated with falling blossoms. This fan acted as a go-between for you and me. We lived together happily for a little time, after which I was forshaken by you like a folding fan after the summer, and was unjustly accused of illicit love with my elder brother."

She complained bitterly in tears. Kichiza, who had had spoiled his pleasure in the brothel by his mother's indirect talk to him, felt all the more unpleasant at the upbraiding of Ayame. He said:

"If you insist so much on your innocence, why did you not excuse yourself then? About 10 months have passed since we separated, and you are perhaps married and have a child."

He laughed harshly and was getting into the palanquin. Ayame broke down in tears and said:

"You are right, Kichiza-sama. At that time, I had no time for excuse as the matter was too sudden and I had not even dreamed of it. I am very sorry that I was suspected by you to have had intimate relations with my elder brother. Every night I have been coming near the Fudoya, watching for a chance to meet you and explain, but no such chance has occurred until now. How unfeeling you are to hint that I am married."

Kichiza did not reply and was entering the palanquin, when Sagoshichi came out hastily from a hiding place and said:

"I came hear shadowing my sister, who stole out of her house, and have heard the conversation. It is hard that you suspect our connection, as Ayame has said. Even though we should not be true brother and sister, how could we misconduct ourselves? Onr behaviour in your house might amply have proved it

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was not so. Let me tell you first about your recent conduct. While we were in the Fudoya, you never went out in the evening for pleasure, but recently, you are said to have been frequently visiting the prostitute Kaoru. It is very bad to frequent such a place and to waste money, as your fortune is not inexhaustible. I sincerely ask you to turn from your evil ways quickly. Otherwise, you will be forsaken by your relatives and fall into pauperism."

Hearing this, Kichiya was enraged. He seized Sagoshichi by his hair and rubbed his head into the ground.

"I took pity on Ayame, as I believed she was alone," he cried, "but the matter is now clear. You are making another attempt to deceive me by making a tool of your sister. Instead of apologizing for your misconduct, your speak of my behaviour. If you so regret my recent ways, why did you not come earlier and remonstrate with me?"

He glared at Sagoshichi. But Sagoshichi was not daunted in the least and continued:

"Ever since I was turned out by you, I never forgot to defend myself against the false charge and to ask for your sympathy. But I refrained from doing so, as Danpachi was always with you and it would be useless for me to try it. I advise you not to have such a bad man in your house, as he will ruin you and your family."

Sagoshichi earnestly tried to reason with the young master, but his words were not taken seriously by the half drunken man, who roared at him: "You having been driven out from my house, need not treat me as a master. I am now a stranger to you, and it is useless for you to remonstrate with a stranger."

He was leaving. Sagoshichi and Ayame holding on to him from both sides, tried their best to reason with him, but that only intensified his anger.

In the end, he beat Sagoshichi to his heart's content. His dress became loose in consequence and he dropped from his pocket a brocade bag. Something came out of it. Sagoshichi took it up and looked at it carefully by the light of the paper-lantern. He was astonished and thought it strange that it was kept by Kichiya. He looked at Kichiya hard.

Kichiya not noticing what had dropped, said: "Why are you glaring at me and what grudge have you against me?" He got into the palanquin.

Sagoshichi put his hand on the palanquin, and holding in the other hand what he had picked up, said: "I am not remonstrating with you any longer, but I have something to ask you about."

But Kichiya did not listen, and ordered the palanquin-bearers to start.

The palanquin went away in the western direction. Sagoshichi and Ayame stood vacantly looking after it.

(To be continued)

was not so. Let me tell you first about your recent conduct. While we were in the Fudoya, you never went out in the evening for pleasure, but recently, you are said to have been frequently visiting the prostitute Kaoru. It is very bad to frequent such a place and to waste money, as your fortune is not inexhaustible. I sincrely ask you to turn from your evil ways quickly. Otherwise, you will be forsaken by your relatives and fall into pauperism."

Hearing this, Kichiza was enraged. He seized Sagoshichi by his hair and rubbed his head into the ground.

"I took pity on Ayame, as I believed she was alone," he cried, "but the matter is now clear. You are making another attempt to deceive me by making a tool of your sister Instead of apologizing for your misconduct, your speak of my behaviour. If you so regret my recent ways, why did you not come earlier and remonstrate with me?"

He glared at Sagoshichi. But Sagoshichi was not daunted in the least and continued:

"Ever since I was turned out by you, I never forgot to defend myself against the false charge and to ask for your sympathy. But I refrained from doing so, as Danpachi was always with you and it would be useless for me to try it. I advise you not to have such a bad man in your house, as he will ruin you and your family."

Sagoshichi earnestly tried to reason with the young master, but his words were not taken seriously by the half drunken man, who roared at him: "You having been driven out from my house, need not treat me as a master. I am now a stranger to you, and it is useless for you to remonstrate with a stranger."

He was leaving. Sagoshichi and Ayame holding on to him from both sides, tried their best to reason with him, but that only intensified his anger.

In the end, he beat Sagoshichi to his heart's content. His dress became loose in consequence and he dropped from his pocket a brocade bag. Something came out of it. Sagoshichi took it up and looked at it carefully by the light of the paper-lantern. He was astonished and thought it strange that it was kept by Kichiza. He looked at Kichiza hard.

Kichiza not noticing what had dropped, said: "Why are you glaring at me and what grudge have you against me?" He got into the palanquin.

Sagoshichi put his hand on the palanquin, and holding in the other hand what he had picked up, said: "I am not remonstrating with you any longer, but I have something to ask you about."

But Kichiza did not listen, and ordered the palanquin-bearers to start

The palanquin went away in the western direction. Sagoshichi and Ayame stood vacantly looking after it.

(To be continued)

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Summer Shelter for Children

AMONG various kinds of social work in Japan that for the welfare of children has of late realized great development. Especially the summer shelter for children carried on by all the local branches of the Japan Red Cross Society is now attracting public attention.

The origin of the Red Cross summer shelter for children dates back to the 3rd year of Taisho (1914) when the Kyoto Red Cross Branch initiated the work for the prevention of tuberculosis. Since that time the other branches throughout the country have followed Kyoto's example, until twenty-five branches are this year contemplating to install thirty-five institutions of the kind on their own account. These shelters will accomodate 3,790 children. Besides, two branches are installing five shelters in cooperation with other public bodies, and 1,740 children are to be admitted to them, while three other branch offices are helping thirty-four health-preserving institutions managed by other philanthropic societies by sharing the expenditure or supplying them with personnel and articles.

The children to be accommodated in these summer shelters are chosen from among those of delicate health; they are generally open for three weeks, some for only ten days. Generally speaking, those helters are situated in woods or near the sea-shore. Some of these woods are on plateaux, or are near hotsprings or lakes, and the greater part of the beaches have groves in their neighbourhood. Most of the institutions are equipped with dormitories, while some others have children attend every day from their respective homes. A few of the Red Cross branches carry all the expense, but most of them charge a fee, from five to thirty-five yen at most. The methods for the children's education vary in accordance with their health. The principal policy in common of all the summer shelters is to give the children sufficient nutrition, proper physical exercise, and ample time for sleeping.

Junior Red Cross

The work of the Junior Red Cross has been attended by success since its start. Today the Japan Junior Red Cross corps number 4,610, 61 more than in the preceding month. Members belonging to the Corps are 584,897 boys and 467,745 girls, totalling 1,052,642.

Sanitation Promotion

With a view to promoting hygienic ideas among the people in general, the Japan Red Cross Society has formed a plan of publishing and distributing simple pamphlets. The first of the series was "Prevention of Tuberculosis," which was soon followed by the issue of "Ten Rules for Infant Raising" "Prevention of Venereal Diseases," and "Cause of Malaria and Its Prevention." Now over ten other pamphlets are in the press or in preparation.

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Tales of Judo

HOITSU Sakai, a master artist in the Yedo period, was the second son of a daimyo, and lived comfortably, residing at Negishi, Yedo, which was favored by men of taste and still retains the old name, even now, lying east of Ueno Park.

This aristocratic Hoitsu, accompanied by a few servants, visited one day the Inari Shrine at Oji. On the way, a saddled runaway horse came galloping towards them. The servants were confused and were taking to their heels. But the road was straight and narrow.

Hoitsu told them not to be confused. He proceeded ahead of them and composedly stopped the horse. He vaulted onto it and checked it with the reins, bringing it to a walk. The footmen running in pursuit of it finally came up out of breath. They thanked him very politely and went back with the horse.

The servants of Hoitsu were impressed by the courage and skilful horsemanship of their master, who had seemed rather weak, as worthy of a scion of a daimyo family.

The fact is that Hoitsu was skilled in military art, learned from his able teacher, Seibei Suzuki, an expert in Judo, although it was not generally known that he had learned from Suzuki.

Seibei Suzuki was a great master of Jujitsu of the Kito style, but was not generally so known. He lived in Honjo, Yedo.

Rian Ishii, one of his pupils, was an oboya, whose duties were to serve tea and attend daimyo in the Castle of Yedo. One day, he visited Suzuki and said:

"To-day I spoke of you to Lord Sakai Utanokami, in the castle, and he will no doubt wish to see you at an early date. But I advise you not to accept the invitation, as I am afraid that the Lord being very sharp as you know, may try you with things quite beyond our imagination."

Suzuki thanked him for his advice.

Soon afterwards, Ishii again visited his teacher. Just at that time, Suzuki had been invited by Lord Sakai to come to his mansion. The lord was the father of Hoitsu Sakai, the artist.

Ishii insisted that Suzuki should not accept the invitation. Suzuki thanked again for his advice, but did not take it, saying: "However bad an experience I may have there I think I shall not be killed. Every thing is practice."

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On the day appointed, Suzuki visited the lord, accompanied by Ishii. The lord, said to him: "I have heard of your high reputation and should feel happy if I could become one of your pupils. Before that, would you show me something of your skill?"

"I am ashamed to show you my lack of skill. Yet I shall be very happy to do anything you require of me."

Thereupon, the lord called before him one of his retainers, waiting for his orders in an adjoining room, and turning to Suzuki, he said: "This is one of my retainers and has fair physical strength. Match with him, will you, Suzuki?"

"Very well, my lord!" Suzuki replied, "would you let me have paper and an ink-stone?"

When these things were brought, he said to the retainer: "Well, I shall be writing on this paper an ode and in the meantime, my left arm will be at your disposal, so that you can twist or break it."

The retainer was offended by this, but he bore it, as he was in his lord's presence.

The match began. The retainer did his utmost, with the resolution to break his opponent's arm. But with all that, he could not twist it, while Suzuki leisurely wrote the ode with his right hand.

The retainer wished to try once more. Suzuki consented and this time extended his right hand. The man tried with all his strength to twist the arm. Suzuki seated, rested his left hand on the *tatami*, and used his right, with which the man then was thrown six or eight yards away by his own strength. He rose at once and started another attack. But he was stopped by the lord, saying: "You are not equal in any way to Suzuki."

He then said to Suzuki: "Indeed, I am struck by your ability. Will there not be a change in the effect of your trick with four or five men coming on at once?"

"There ought to be no change, though I have not yet tried it," Suzuki replied composedly.

The lord then called before him five men equal in strength to the first retainer. He asked Suzuki: "Do you think it possible to free yourself from these men holding you down?"

"I am not sure, my lord. But I'll try it," he replied.

The trick was tried on the *no* stage in the building. Suzuki was held down by the five men, one of whom held his throat and four his limbs. "All right," they said to him.

In an instant, Suzuki shouted and clapped his hands. With that all fell down at once.

The lord was the more amazed and immediately applied to him for admission as a pupil. Many of his retainers also were allowed as pupils.

In the castle, this was recounted by Lord Sakai to other daimyo, which made Suzuki more renowned than before. There were not a few lords learning under him.

His son also was very proficient in *jujitsu*. One day the son matched with a wrestler.

The wrestler having lifted him up, threw him down. Before he fell to the ground, he turned a somersault, and threw down the wrestler.

Suzuki watching this asked the wrestler

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to lift him up and throw him down.

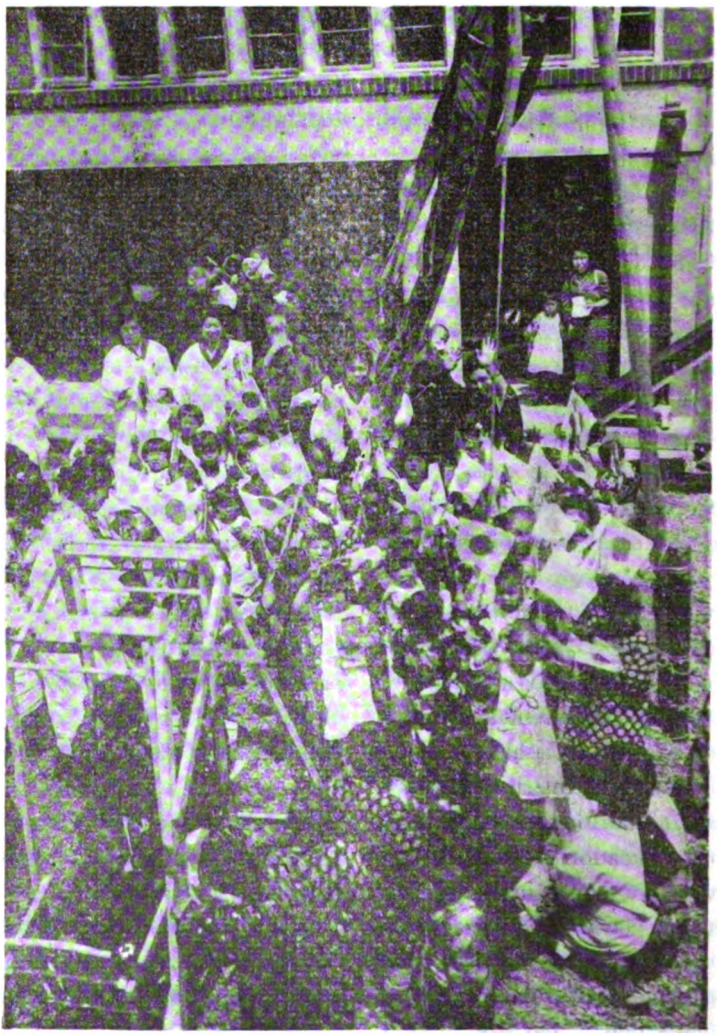
The wrestler held him up but could not throw him down. He felt as if he had been pressed down by a rock, and his hands were benumbed.

"It is by will power," Suzuki said, "a somersault is simply a trick and is less interesting than will power."

Even a child of 8 or 9 years, taught by Suzuki, could learn to throw down an adult.

Suzuki, visiting lords, is said to have thrown down by shouting those sitting in a room, enclosed with paper sliding-doors while passing the corridor outside.

His art was miraculous. Hoitsu Sakai, the artist, learned under him in his childhood, and his stopping the runaway horse was but one instance of the power transmitted from the master.



Children's play ground in Tsukijima Tokyo.

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The Editor's Diary

JULY 11.—Two hydroplanes of the Oppama Naval Flying Corps succeeded in going from Yokosuka to the Bonin Islands, covering a distance of 1,500 miles. They arrived safely at Futami Port, Chichijima Island, at 3.10 p.m. The flight took seven hours and thirty-seven minutes.

July 12.—The two flying machines of the Oppama Naval Flying Corps left Port Futami in the Bonin Islands at 6:15 a.m. today and reached Oppama at 1:10 p.m.

July 13.—Mr. Banichiro Yasuhiro, President of the South Manchuria Railway Company, having formally expressed his desire of resignation at Dairen, returned to Tokyo today in company with Mr. Komatsuchi Ohira, Vice-President.

July 14.—Admiral Viscount Saito, Japan's Chief Delegate to the Naval Limitation Conference at Geneva, set forth at today's plenary meeting the position of the Japanese government, and made an eloquent plea for genuine naval limitation.

July 15.—This afternoon at 2 o'clock Sir John Tilley, British Ambassador in Tokyo, called on Baron Tanaka, Premier and Foreign Minister ad interim, to whom he delivered the British Government's reply to a communication previously made by the Japanese Foreign Minister in connection with the Naval Limitation Conference.

July 16.—As the readjustment policy of the "earthquake bills" has been agreed upon by the authorities, the Government has decided to reopen soon the meetings of the readjustment commission for making various arrangements in detail. According to investigations made by the Bank of Japan up to July 16, the "earthquake bills" requiring the government's indemnification amount to some 110,000,000 yen. As the limit of compensation by the government, however, is 100,000,000 yen, it is said that the remaining 10,000,000 yen will be shouldered by the Bank of Japan.

July 17.—Today the thermometer registered the highest temperature in Tokyo this summer, 90° Fahrenheit at noon, and 92° 66 at 3 p.m.

July 18.—According to the Ministry of Finance, Japan's foreign trade for the first half of this year totalled 949,339,000 yen exports and 1,246,293,000 yen imports, the balance showing an excess of imports amounting to 296,954,000 yen. The totals of exports and imports respectively, as compared with those for the same period in the preceding year, show a decaease of 44,554,000 yen in the former and of 152,911,000 in the latter.

July 19.—The appointment was announced today of Mr. Jotaro Yamamoto, Chief Secretary to the Seiyukai Party, to the presidency of the South Manchuria Railway Company and of Mr. Yosuké Matsuoka, ex-Director, to the vice-presidency. Mr. Yamamoto will leave the Seiyukai Party.

July 20. —The new German-Japanese Commercial Treaty was at length concluded today. It was signed by Baron

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Tanaka, Premier and Foreign Minister ad interim, and Dr. Solf, German Ambassador to Japan, at 9:20 a.m.

July 21.—Upon the arrival of the official telegraphic announcement at the Foreign Office of the demise of King Ferdinand of Roumania, the report was forwarded to Their Majesties the Emperor and Empress by Count Chinda, Grand Chamberlain, and to Her Majesty the Empress-Dowager, by Viscount Iriyé, Lord Steward. The Imperial Japanese Court sent condolences, and proclaimed court mourning for ten days.

July 22.—Yesterday the *Doyo* or dog-days season was entered, today being the second day or Doyo-Jiro. Today the thermometer of the Meteorological Observatory registered 95°, a new record for this summer. In some districts the intense heat boiled the water in ponds, causing the death of fishes. Farmers in general are greatly afflicted by a shortage of water.

July 23.—Mr. Mochizuki, Minister of Communications, held a conference at his official residence to make arrangements for the establishment of an Aerial Transportation Company, having invited several leading business men. Viscount Shibusawa representing those invited, said they would do their utmost to meet the Government's wishes. The corporation under contemplation will be capitalized at 10,000,000 yen, and the Government it is understood will grant a subsidy of 20,000,000 yen as a continuing undertaking for eleven years, so that the firm may have an annual profit of 8 per cent.

July 24.—Mr. Ryunosuké Akutagawa, a prominent novelist and literary critic committed suicide this morning by swallowing poison, at his residence at Tabata, Tokyo. He left three letters, one of which was entitled "A Note to My Old Friends." This depicted in minute detail the psychological aspects of suicide. Akutagawa was only thirty-six years old. Japan's literary world has suffered a great loss in his death.

July 25.—In Japan Proper during last year, the Statistical Bureau of the Cabinet announces, the total number of births was 2,104,405, and of deaths 1,160,734; the excess of births was thus 943,671. With the addition of those whose birth-notification was neglected, the probable total excess of births is considered to be over 1,000,000. The highest figure in the past was 875,385, in 1925. The present ratio is 15.59 to 1,000 of population.

July 26.—The government is much concerned over the price of rice which has recently declined heavily dropping to the cheapest since July, 1924. The decline is mainly due to the anticipation of a bumper crop this year.

July 27.—Some ten banks that were closed in the recent financial panic are to be amalgamated into a new banking corporation. Today Mr. Inoué, Governor of the Bank of Japan, paid a visit to Mr. Mitsuchi, Finance Minister, to whom he made important reports and conferred as regards measures to be taken.

July 28.—His Majesty the Emperor left Tokyo this morning and boarded the battle cruiser Yamashiro at Yokosuka to visit the Bonin Islands and Amami-Oshima Archipelago, also to review the Combined Squadron's manoeuvres on August 4 and 5 near the Bungo Channel in Western Japan. His Majesty's trip is for a fortnight, cruising a distance of

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more than 2,800 miles.

July 29.—In order to return thanks to the children of the United States for the dolls received this spring, the Japan International Children's Friendship Society has decided to make return presents of Japanese dolls. For this purpose each girl of the primary schools throughout Japan is expected to contribute one *sen*.

July 30.—It is reported that Viscount Saito, Chief Delegate of Japan at the Guneva conference has reserved passage on the N. Y. K. Steamer Hakone-maru, leaving Marseilles on August 20.

July 31.—In a collapse in the Tazawa Tunnel in a new section of the Iiyama Railway, Nagano Prefecture, now under construction, 26 workmen were buried. Six of them were recovered, but there seemed to be no hope of the rest being rescued.

July 31.—At 8:15 a.m. this morning H.M. the Emperor arrived at Futami Port, in the Bonin Islands, on his way to review the naval manoeuvres near Saiki Bay in South Japan. He was heartily welcomed by the islanders for whom this was the first imperial visit.

Aug. 1.—At the meeting of the Greater Japan Aquatic Sports League this evening, the following five swimming champions were selected as representatives of Japan at the Pan-Pacific Grand Swimming Tournament to be held at Hawaii:—

K. Takaishi (Waseda), N. Arai (Waseda), Y. Tsuruta (Hochi Shimbun), S. Kimura (Waseda), T. Sada (Meiji)

Aug. 2.—The improvement work at the mouth of the Sumida River which had been started in March, 1922, at a cost of 6,800,000 yen as a preliminary undertaking in the great harbour work of Tokyo Bay, but was interrupted by the 1923 earthquake, will be resumed on a much larger scale. The estimate is to be increased to 50,000,000 yen which will be spent as a ten years' continuing enterprise.

Aug. 3.—According to an official report received by the Navy Office this morning, a mechanical mine exploded in the battle-cruiser Tokiwa, while partaking in the naval monoeuvres in South Japan. Five officers and non-commissioned officers, together with fifteen sailors, were killed; forty-seven officers and men were wounded; and eighteen are missing.

Aug. 3.—Mr. Yoshizawa, Japanese Minister to China, who had been in Tokyo to attend the China Conferece held at the Foreign Office, left Kobe this morning for Pekin. He is to visit Shanghai, Nanking and Hankow before reaching Peking. It is expected that he will confer with the leading men representing the Nationalist Government at Nanking, Shanghai and elsewhere. The Japanese Foreign Office has decided upon protesting against the Nanking Government's declaration of customs autonomy and levying of illegal duties, but refraining from intervention by force.

Aug. 4.—The scheme of establishing new banks for rescuing and readjusting the old banks closed on account of the late panic is going on through the efforts of Governor Inoué of the Bank of Japan. The leading banks of Tokyo and Osaka have agreed to invest to the extent of 6,000,000 yen in the formation of the new banks. Vi count Shibusawa is in the list of the promoters.

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The China Conference recently held reached the decision to construct six new railways in North Manchuria and Mongolia to promote economic activities.

Aug. 7.—The Japan-Egyptian Commercial Treaty draft has been almost concluded, except details regarding the import of Japanese tobacco into Egypt.

The qualification committee for Japanese representatives to take part in the coming Eighth Far Eastern Olympic Game met this evening and fifty-four representatives and reserves were selected.

Aug. 8.—Optimism is reported regarding the Russo-Japanese negotiations for the revision of the fishery treaty, which is now going on in Moscow. However, with reference to the following questions no compromise has so far been reached:

(1) Soviet's national fishery lots.
(2) Co-operative societies
(3) Canning factories.
(4) Application of regulations partaining to Labour.

Aug. 9.—As a means of encouraging agricultural industry the government has decided upon introducing a law controlling the manufacture of fertilizer within the country, and installing fettilizer conditioning stations at the chief ports of import.

Aug. 10.—H. M. the Emperor who has been on a cruise on board the battleship Yamashiro for fourteen days returned to Tokyo this afternoon.

When to Laugh

A man going out on an errand met an intimate friend on the way. "Where are you going, God of Poverty?" he asked.

"I am going to your house," the friend replied.

"Confound it! What an unlucky thing he said!" he worried.

Still troubling about the inauspicious reply, he was coming back when he again met the friend.

"Where are you going, God of Wealth?" he asked.

"I have just come out of your house," the friend replied.

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The Mitsui Bank,
LIMITED

Capital Subscribed . .	Yen 100,000,000
Capital Paid-up . .	60,000,000
Reserve Fund	55,400,000

HEAD OFFICE:
5, Honkawaya-cho, Nihonbashi-ku, Tokyo

HOME BRANCHES:

FUKUOKA, HIROSHIMA, KOBE, KYOTO, MARUNOUCHI (Tokyo), MOJI, NAGASAKI, NAGOYA, NIHONBASHI (Tokyo), OSAKA, OSAKA-DOJIMA, OSAKA-KAWAGUCHI, OSAKA-NISHI, OTARU, SHIMONOSEKI, WAKAMATSU (Kyushu), YOKOHAMA

FOREIGN BRANCHES:

BOMBAY, LONDON, NEW YORK, SHANGHAI, SOURABAYA

LONDON BANKERS:

Barclays Bank Ltd. Midland Bank Ltd.

NEW YORK BANKERS:

Bankers Trust Co. Chase National Bank.

National City Bank of New York.

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EIGHTY-FIRST REPORT

OF

The Kanegafuchi Spinning Co., Ltd.

SANJI MUTO, Esq., President

Managing Directors: Ryokichi Nagao, Esq., Yasou Yamaguchi, Esq., Sutesaburo Hashizume, Esq.,

Directors: Masazumi Fuji, Esq., Kyukichi Mayeyama, Esq., Wasaku Natori, Esq., Hachiro Fukuhara, Esq., Suyekichi Kido, Esq.,

Auditors: Bin Hiraga, Esq., Yoshibumi Morota, Esq., Kuninosuke Kiyooka, Esq., Hirota Nozaki, Esq.,

BALANCE SHEET

Liabilities		Assets	
Capital Subscribed	¥ 60,000,000.000	Uncalled Capital	¥ 31,404,262.500
Reserve Funds	31,938,191.000	Land	4,696,543 941
Dividends unclaimed	125,397.727	Buildings	14,873,316.752
Redeemed Debentures unclaimed and Unpaid Charges	8,842,946,916	Machinery	17,945,594.016
Deposit Account	12,136,817.288	Sprinklers—Fire Appliances	203,988.593
Kanebo Doshikai Association Fund	24,512.220	Mechanics for Shops, Office Furniture, &c.	104,480.843
Kanebo Mutual Benefit Fund	1,175,226.480	Securities	15,087,277.220
Nakamigawa Memorial Fund	145,836,916	Bills Receivable	12,796.090
Asabuki Memorial Fund	102,622.740	Account for Extension of Mills	932,995.378
Hibiya Memorial Fund	140,163.480	Kinka Boseki Kaisha accounts	1,874,073.190
Operatives' Sanitary Fund	153,056,650	Shanghai Silk Mfg. Co. a/c.	11,822,119.685
Employes' Pension Fund	5,921,673.840	Deposit and Cash on Hand	13,996,775.830
Fund for promoting Operatives' Welfare.	7,544,664.710	Advanced salaries of workmen and Provisional payment	351,588.490
Operatives' Relife Fund	281,806.106	Sale a/c.	1,217,349.370
Fund for Erecting Operatives' Sanatorium and Convalescent Homes	64,322.264	Boardings and medical Dep't at Retail Dep't.	736,579.830
Reserve for Investigation	39,825.150	Raw Materials, Products, Unfinisned Products, Waste Goods, Coal, Packing Materials, and Firm Implements	32,542,681.440
Fund for Loans for Higher Education of the children Employes and Operatives	559,617,000	Unexpired Fire Insurance Permiums	65,936.790
Fuud for General Education	390,662,500		
Balance brought forward from Last Account	12,030,847.157		
Net profit	6,250,169.120		
Total	¥ 147,868,359.958	Total	¥ 147,868,359.958

PROFIT AND LOSS ACCOUNT

Gross Income		¥ 75,442,050.188
Gross Expenditures		68,691'881.068
Balance		¥ 6,750,169,120
(Capital Redempted ¥500,000.000)		
Net Profit of this term		¥ 6,250,169.120
Balance Brought from last term		12,030,847.157
Total		¥ 18,281,016.277

Appropriation of profit is as follows:

Shareholders	¥ 5,004,254.062	Fund for promoting operatives welfare	¥ 200,000.000
Special Reserve Funds	500,000.000	Bonus for officials	250,000.000
Workmen's Pension Fund	200,000.000	Balance carried to next term	12,126,762.215

We have examined the above Acounts in detail, comparing them with the Books and Vouchers of the Company and the Returns from the Branches, and certify them to be correct.

BIN HIRAGA, Auditor. KUNINOSUKE KIYOOKA, Auditor.
HIROTA NOZAKI, „ YOSHIBUMI MUROTA, „

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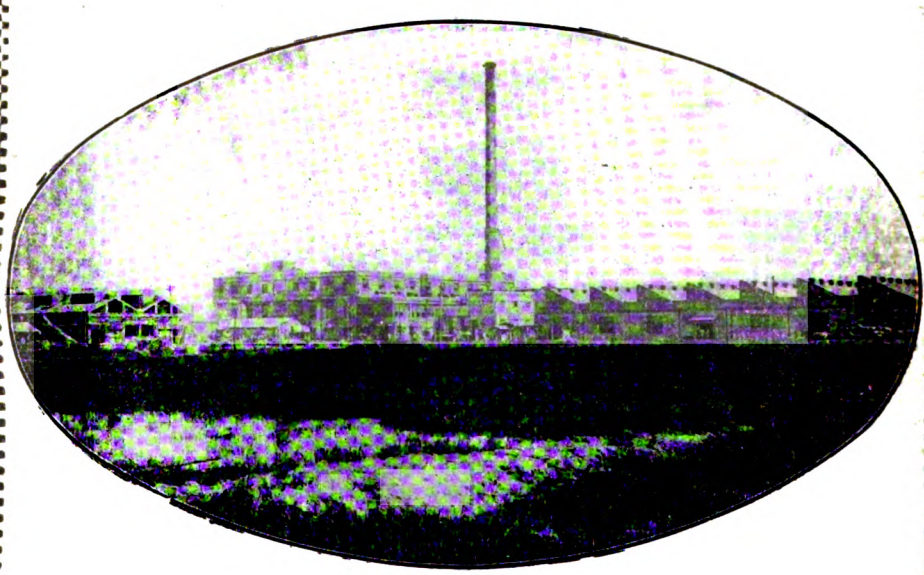
Famous "MORINAGA"

Largest and cleanest factory in the Orient



Fourth Biscuit Factory

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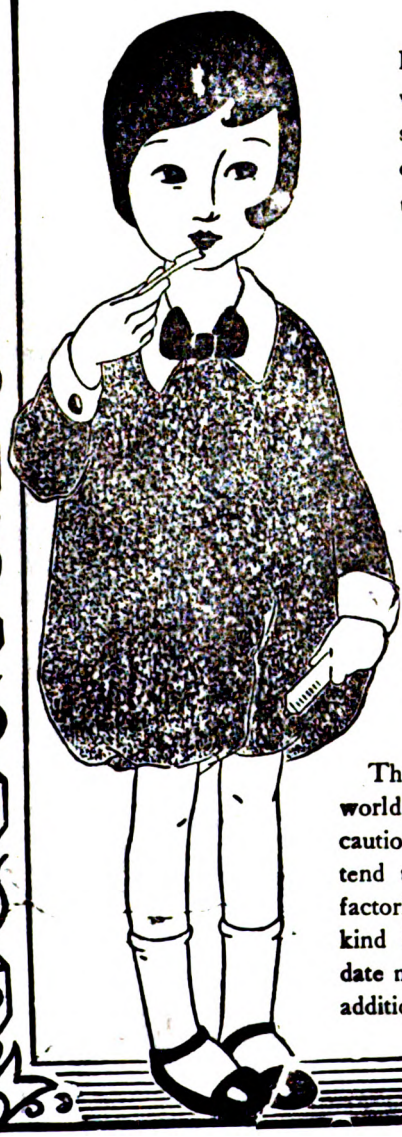

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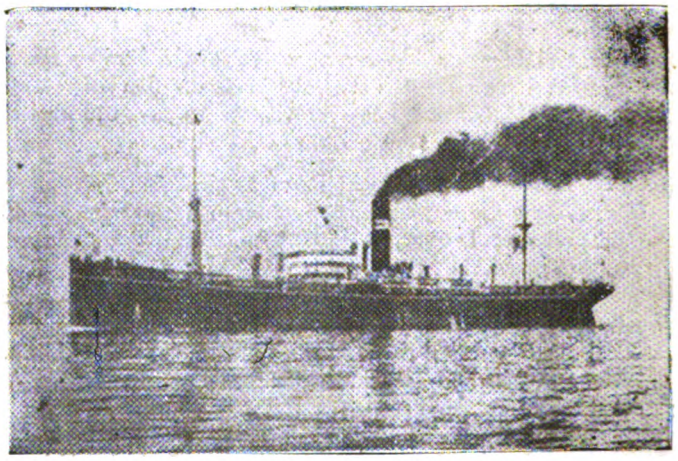

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Shanghai-Puget Sound Line: Fortnightly

Hongkong-New York Line: Monthly

Japan-African Line: Monthly

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